



BOARD OF DIRECTORS ANNUAL REPORT 2014-2015

prepared by SCOTT LONG
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Acknowledgements

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Bell Aliant
Bell Media (Big Dog & Cat Country)
Canadian Council of Music Industry Associations (CCMIA)
Canadian Independent Music Association (CIMA)
Casino Nova Scotia
East Coast Music Association (ECMA)
Employment Nova Scotia
FéCANE
Film and Creative Industries Nova Scotia
Foundation Assisting Canadian Talent on Recordings (FACTOR)
Halifax Pop Explosion Association
Holiday Inn Hotel and Conference Centre Truro
Marcato Digital
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Music Managers Forum Canada
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SOCAN Foundation
SOCAN
Town of Truro
Truro Daily News

The Board of Directors of Music Nova Scotia also wishes to thank all of our artists, industry professionals and volunteers who have contributed their time and expertise to the association throughout the year.

Major Partners:



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Terms end June 30th of year shown.

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Jeffrey Lawton – NSMW 2014

Marketing Coordinator

Josh Hogan – NSMW 2014

Production Coordinator

President's Message

It has once again been my pleasure to serve as President of Music Nova Scotia and on behalf of the Board of Directors, I want to thank and congratulate our ED Scott Long and his staff for the tremendous work that they have undertaken and accomplished in the past year. To the Board of Directors I say a big thank you for your insight and guidance and for the many hours you so generously give to this organization.

Music Nova Scotia continues its commitment to ensure that the music industry is a successful contributor to economic growth and development in our province. Export and International Business Development is a growing priority for MNS and we are seeing increasing numbers of our members touring outside the region. We continue to follow our export strategy with a focus on the US, Germany and the UK and we have allocated resources to gathering market intelligence in Eastern Europe and the Baltic region.

As a result of the many challenges we face in today's economy, we appreciate the cooperation of the membership who take the time to report critical information to us when they participate in our projects. We will continue to gather more critical economic data from our members so that we can clearly illustrate the value and Return On Investment that our industry provides to the Province of NS.

Here are some of the highlights of our projects and programs from the last fiscal year;

The International Business Development Project (inbound and outbound trade mission activities) on an investment of \$108,703 (Province of NS, ACOA and Factor) generated \$709,500 for the membership.

The Export Development Program for Music (EDP) saw an average ROI of 692% on Province of NS investment and this investment generated a further \$1 million in private investment.

Nova Scotia Music Week 2014 in Truro saw the highest ticket sales in the history of the event and generated \$557,000 in total artist revenue. The event generated \$1.2 million in direct revenue/spending in the host community and resulted in \$2.2 million in provincial economic output.

I would like to say a special thank you to Laura Simpson, our Program Manager, who is leaving us after 8 years of outstanding work. Laura is moving on to establish her own business within the music sector and I wish her much success. I would like to extend a warm welcome to our new Program Manager Mickey Quase.

A handwritten signature in black ink, appearing to read 'B. Doherty'.

Brian Doherty
President, Music Nova Scotia

MEMBERSHIP SERVICES



With such opportunities as one-on-one consultations, educational workshops, regional, national and international showcase opportunities, a business resources centre, and unlimited networking opportunities, it's no wonder Music Nova Scotia is the largest nonprofit music industry association in Canada. Our current membership boasts regional and national Nova Scotian songwriters, musicians, agents, managers, promoters, distributors, record retailers, record companies, studios, radio stations, associations, lawyers, graphic designers, accountants and more.

Membership Training & Funding

Music Nova Scotia creates and supports projects that help stimulate growth and develop sustainable careers in the music industry. We have a wealth of information to share with our members, whether it's through the staff, The Ardenne Resource Centre or our website <http://www.musicnovascotia.ca>.

Music Nova Scotia has a number of workshops and seminars each year and also provides consultations on a variety of music business topics. We tailor the needs of our members to industry realities. Notice of these workshops and seminars are sent through email, social media and posted to our website.

Members are welcome to book consultations with our staff to help career-building. Lisa Stitt is available to discuss issues regarding communications/publicity/media relations. Serge Samson is available to discuss how to bring your music to the next level, whether it is touring, creating an album or promoting yourself. Laura Simpson is available to discuss funding issues, especially those concerning the Export Development Program that is administered through Music Nova Scotia on behalf of the Province of Nova Scotia.

Laura Simpson is also FACTOR's Regional Education Coordinator at Music Nova Scotia. Members may book a consultation with her to review FACTOR funding applications. All of the funding programs can be found at <http://www.factor.ca> under 'Programs'.

Communication

Music Nova Scotia keeps its members up to date on a variety of music industry topics through daily email newsletters, social media, website updates, blogs and video blogs. Music Nova Scotia provides members with an internet presence through online profiles devoted to each and every member, comprised of contact information, a photo, a biography, show dates, music, and embedded video.

Members also have access to our daily newsletter. This allows artists to promote their music, events, band and/or organization to over 2,000 members, industry professionals and media throughout Nova Scotia and the rest of Canada.

Lobbying and Promoting

Music Nova Scotia acts on behalf of the Nova Scotia music industry regionally, nationally and internationally, both to government and other music industry representation. Music Nova Scotia promotes Nova Scotian music at major music conferences and festivals such as Canadian Music Week, The Great Escape Festival and Conference (UK), Reeperbahn Festival (Germany), SXSW, East Coast Music Awards, and also organizes the Nova Scotia Music Week International and Domestic Buyers Program.

Board of Directors and Committees

The Music Nova Scotia Board of Directors holds monthly meetings and shapes the direction of the association on behalf of its members. Music Nova Scotia holds elections every year for spots on the board. Committees work on specific areas for the association, including funding/sponsorship, events, membership and education.

Voting

Your membership entitles you to vote! One vote is given per individual or band membership and two votes per non-profit or corporate membership. The individual who signed up for the membership will be automatically considered the first voting member, unless otherwise stated. The voting members MUST be part of the band/group/association membership.

We encourage our membership to attend and vote at our Annual General Meeting, held every June. This is where members have their say and can shape the path of Music Nova Scotia.

We also encourage members to attend and vote for Nova Scotia Music Week, a celebration of our provincial music industry, held every November. The more votes received for our awards show, the more reflective the results will be of our music scene.

Networking and Working in Our Space

Our office is your office. Use our computers (PC/ 3 Macs), or bring your own and connect to our wireless internet. We have a colour printer/copier, fax and scanner. If you want to copy posters for gigs, black and white copies are free (up to 50 copies) and colour copies are only \$0.50.

Many calls come into the office looking for bands, promoters, agents etc. Being a member of Music Nova Scotia may put money in your pocket. It is the policy of Music Nova Scotia to search our membership database first for business referrals.

The Music Nova Scotia office is the meeting place for artists and industry alike, many success stories have come out of just having a presence at the office.

Performing

Music Nova Scotia showcases are held throughout the year around the world. We have showcased Nova Scotian artists everywhere from a navy ship in Ireland to the Vancouver Winter Olympics. Opportunities to showcase are posted through email, social media and on our website. As a member, you can apply for these opportunities. These advertised showcasing opportunities are juried by your peers and/or festival bookers, who are chosen to be objective and knowledgeable.

Music Nova Scotia has partnered with Casino Nova Scotia to present Free Music Fridays. Each week bands are booked at the Harbourfront Lounge, each one representing different stages in development. The goal for Free Music Fridays is to celebrate and promote local music while giving these acts the opportunity to build up their fanbase, take advantage of a great stage, and play their hearts out to the Friday crowd.

Discounts

Music Nova Scotia has negotiated a variety of discounts on products and services for its membership. A Music Nova Scotia membership can save you money when planning your tour or when purchasing everyday goods and services. These discounts are listed under resources on our website.

Healthcare

Music Nova Scotia, in partnership with Theriault Financial Inc, (Employee Benefit Specialists) has put together a wonderful health plan for members only through Manulife Financial. Theriault Financial is a locally owned business specializing in health plans for businesses and individuals since 1970. They have arranged 8 programs to choose from ranging from simple dental coverage to complete health, drug, and dental plans - and to top it all off - collect AirMiles while paying your premium!

As you can see, Music Nova Scotia is actively developing the music industry from grassroots education to international partnerships. All of these initiatives are a result of our members engaging with the office and informing us of their needs.

MEMBERSHIP REPORT

GLORY GLORY

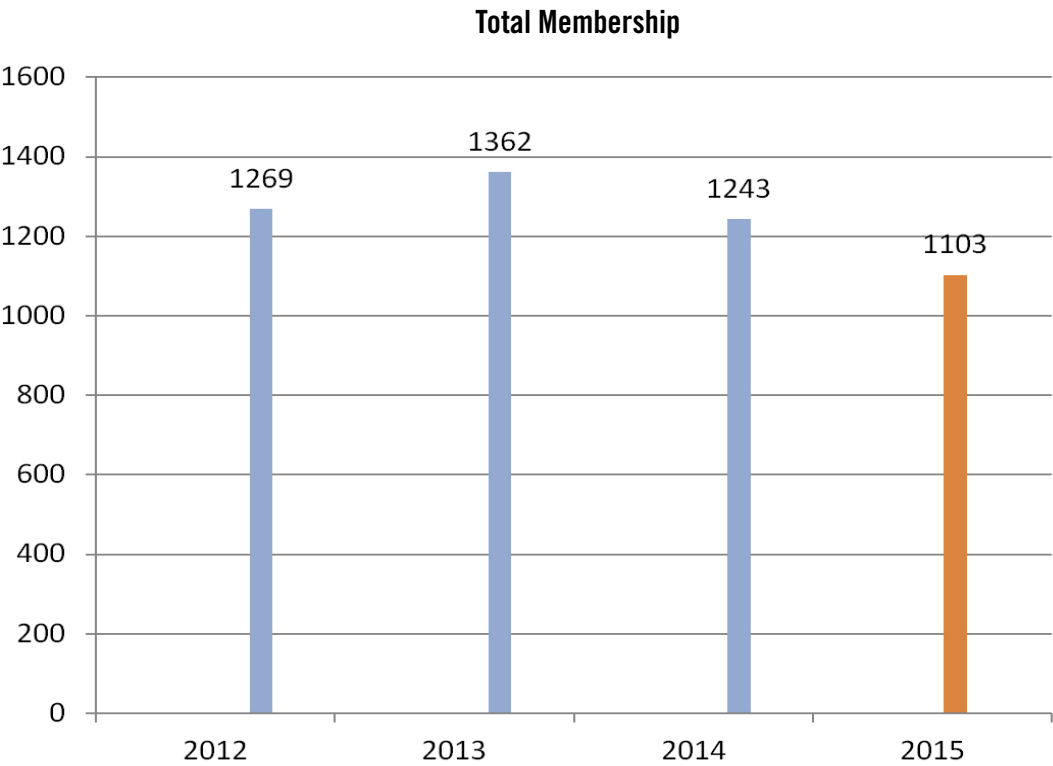


	Mar-12		Mar-13		Mar-14		Mar-15	
Membership by Genre								
	#	%	#	%	#	%	#	%
Gospel	7	0.6%	6	0.4%	20	1.58%	18	1.67%
Adult Contemporary	27	2.1%	41	3.0%	76	6.13%	72	6.54%
Alternative	104	8.2%	88	6.5%	91	7.34%	87	7.89%
Children's	9	0.7%	7	0.5%	14	1.12%	11	0.96%
Classical	10	0.8%	15	1.1%	30	2.42%	23	2.07%
Country	36	2.8%	43	3.2%	89	7.16%	74	6.70%
Electronic	13	1.0%	22	1.6%	42	3.35%	32	2.87%
Folk	198	15.6%	229	16.8%	186	14.96%	150	13.56%
Jazz	70	5.5%	63	4.6%	43	3.44%	51	4.63%
Pop	51	4.0%	46	3.4%	140	11.25%	120	10.85%
Rock	411	32.4%	379	27.8%	196	15.71%	177	16.03%
Urban (Rap/Hiphop/R&B)	40	3.2%	63	4.6%	104	8.36%	98	8.85%
World (African/Celtic/Reggae)	16	1.3%	27	2.0%	70	5.58%	66	5.98%
Other (Punk/Bluegrass/Blues/Metal)	277	21.8%	333	24.4%	142	11.60%	126	11.40%
TOTAL	1269		1362		1243		1103	
Membership by Classification								
Artist	1019	80.3%	1117	82.0%	813	65.36%	711	64.50
Company	156	12.3%	167	12.3%	n/a	n/a	n/a	n/a
Venue	19	1.5%	19	1.4%	27	2.16%	21	1.90
Media	11	0.9%	14	1.0%	19	1.52%	19	1.76
Other	64	5.0%	45	3.3%	384	30.96%	352	31.84
TOTAL	1269		1362		1243		1103	
Membership by Region								
Out of Province	41	3.2%	42	3.1%	28	2.22%	19	1.69%
Annapolis Valley	42	2.9%	27	2.0%	31	2.52%	41	3.69%
Cape Breton	82	6.5%	102	7.5%	103	8.30%	73	6.61%
Eastern Shore	16	1.3%	26	1.9%	17	1.33%	8	0.77%
Fundy Shore	37	2.9%	38	2.8%	42	3.41%	32	2.92%
Halifax-Dartmouth	885	69.7%	971	71.3%	895	72.00%	815	73.89%
Northumberland Strait	76	6.0%	60	4.4%	46	3.70%	34	3.07%
South Shore	90	7.1%	96	7.0%	81	6.52%	76	6.91%
TOTAL	1269		1362		1243		1103	
Membership Type								
Corporate	92	7.2%	77	5.7%	55	4.42%	41	3.73
Non-Profit	61	4.8%	70	5.1%	56	4.5%	47	4.28
Band	709	55.9%	753	55.3%	652	52.45%	522	47.32
Individual	324	25.5%	348	25.6%	368	29.6%	370	33.58
Student	83	6.5%	80	5.9%	51	4.1%	62	5.64
Small Business	0	0.0%	34	2.5%	59	4.74%	59	5.37
Venue	n/a	n/a	n/a	n/a	2	0.16%	1	0.09
TOTAL	1269		1362		1243		1103	

Membership Report Analysis

Total Members

March 2012	1269
March 2013	1362
March 2014	1243
March 2015	1103

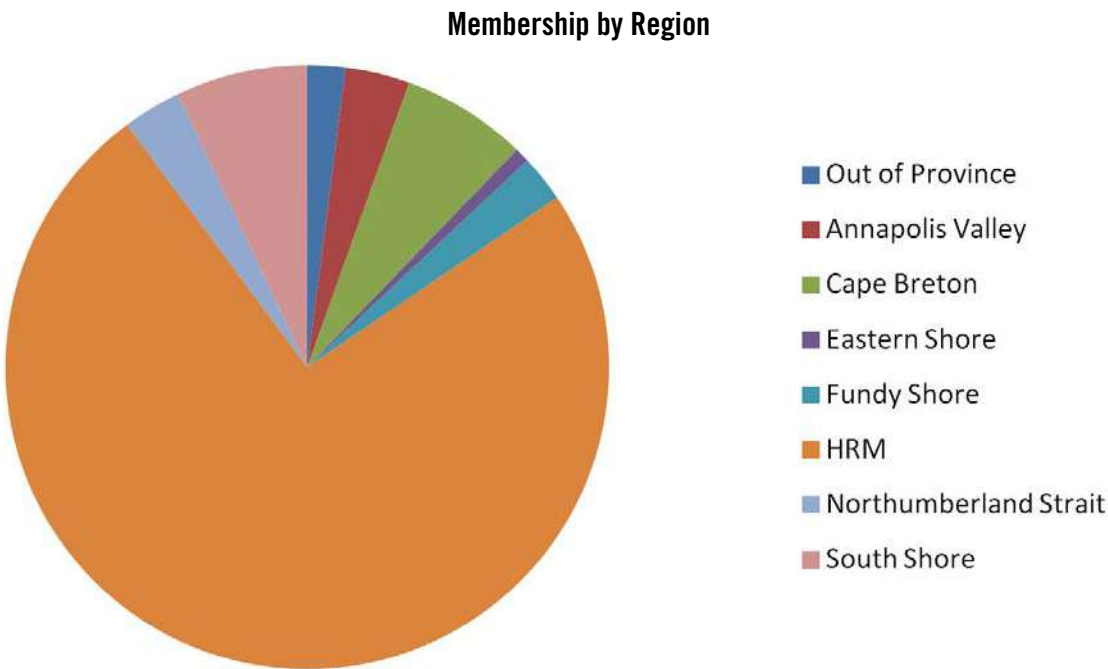


Membership by Region

Most members come from the heaviest populated region, Halifax Regional Municipality. The second highest regional draw is the South Shore, followed by Cape Breton. Music Nova Scotia is continuously trying to attract members from all regions of the province.

Memberships by Region 2015

Out of Province	19
Annapolis Valley	41
Cape Breton	73
Eastern Shore	8
Fundy Shore	32
Halifax-Dartmouth	815
Northumberland Strait	34
South Shore	76
TOTAL	1103



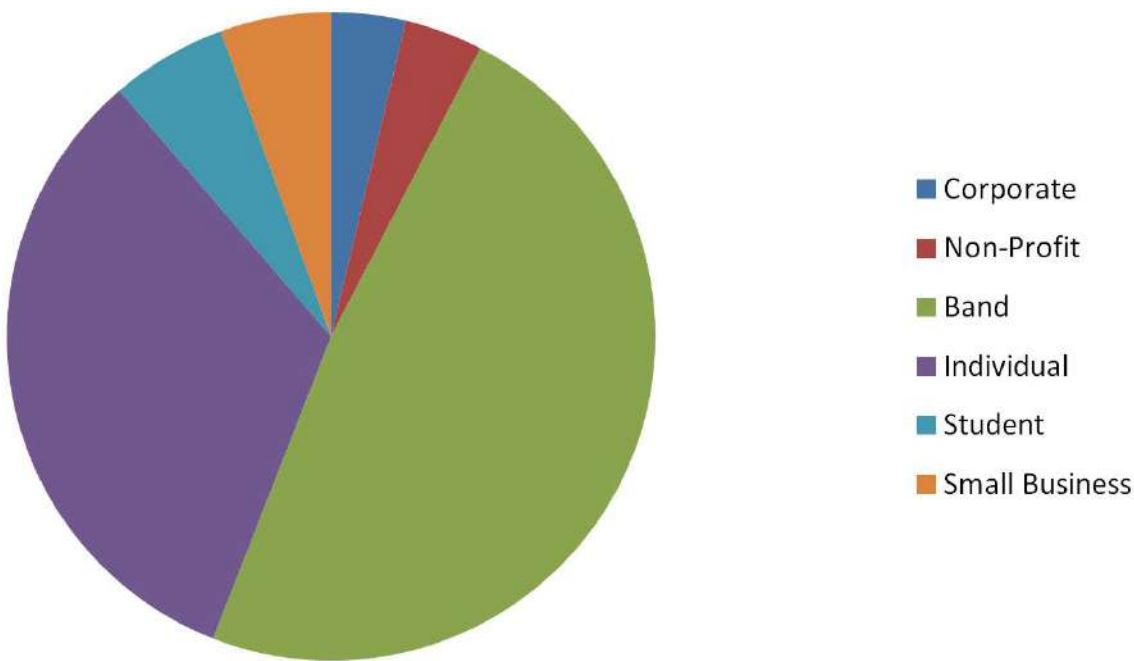
Membership Types

Music Nova Scotia implemented two new membership types in 2012, a small business membership (three employees or less) and a venue membership. These have the same benefits as a band or individual membership but better capture the nature of the business or establishment.

Membership Types 2014

Corporate	41
Non-Profit	47
Band	522
Individual	370
Student	62
Small Business	59
Venue	1
TOTAL	1103

Membership by Type



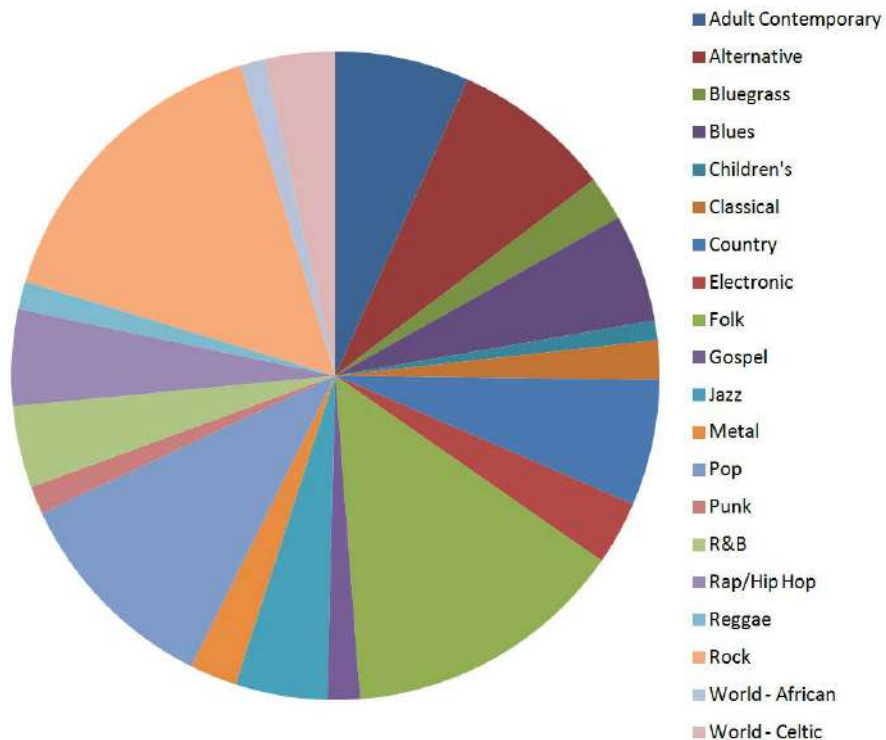
Memberships by Genre

Most artist members classify themselves in the Rock category, followed by Folk. Other memberships include businesses,venues, and any genre not included.

Membership by Genre 2014

Gospel	18
Adult Contemporary	72
Alternative	87
Children's	11
Classical	23
Country	74
Electronic	32
Folk	150
Jazz	51
Pop	120
Rock	177
Urban	98
World	66
Other	126
TOTAL	1103

Membership by Genre



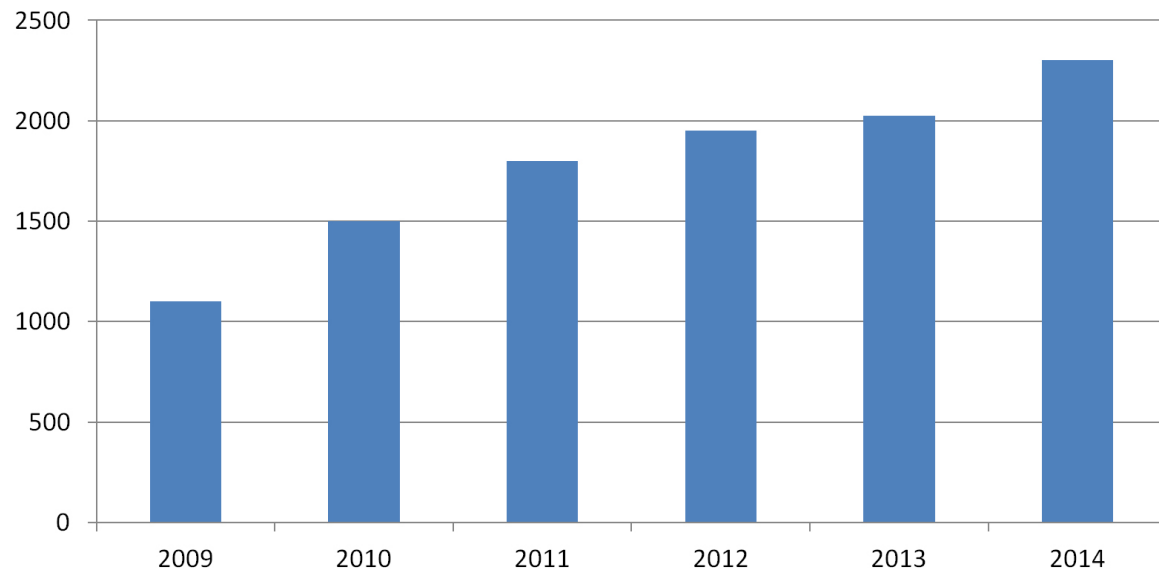
MEMBER TRAINING



Member Training Report

Member Training services at Music Nova Scotia consist of four strategic components:

1. Consultations
2. Ardenne Resource Centre (including the member-only online training portal at musicnovascotia.ca)
3. Seminars and Workshops
4. NSMW conference workshops, seminars, roundtables, and keynotes



Consultations

One-on-one consultations make up a large part of the member training services provided by Music Nova Scotia. Whether our members require assistance with funding information, grant-writing, career development advice, marketing plan development and execution, or information about how to break into the local live music scene, the Music Nova Scotia staff is there to provide information that helps meet the unique challenges posed by the music industry. Members are encouraged to call and set up meetings with our staff, and an increasing number are requesting recurring meetings in order to help stay on track with career goals and to ensure progress throughout the life cycles of album release campaigns or marketing initiatives. The demand for this service continues to grow exponentially each year, with new members making up a significant portion of that demographic.

The Ardenne Resource Centre (ARC)

Centrally located in the Music Nova Scotia office, The ARC is a career and business service centre, library and archive that provides facilities, equipment, resources and professional services to Music Nova Scotia members. The center includes three computer workstations, a resource library with over 500 industry related books and trade magazines, a physical and digital archived library of music from Nova Scotia artists, and a lounge with a small meeting room for private meetings and consultations with Music Nova Scotia staff.

Since opening, the ARC has quickly become one of the most comprehensive industry tools of its kind in Atlantic Canada. The center continues to average over 10 visitors a day, and members have used the facility for everything from printing posters to writing successful grant applications.

The goal of the ARC is to increase the business skills of our membership, ensure our members have access to office equipment and meeting space, and to improve our members' skills and knowledge through the resource library. Music Nova Scotia keeps note of all artists and industry professionals who utilize the ARC and its resources. We have made digital information available to all members who cannot access the ARC

due to the region they live in and continue to further increase the online training information to provide access for all members.

We have achieved great results from our investment in the ARC as we can see our overall membership continue to grow not only in numbers but also in knowledge and industry preparedness. Much of this growth is attributable to having access to information and resources which help further their careers.

Music Nova Scotia also continues to utilize our strong influence within social media networks such as Facebook and Twitter as delivery platforms for our training resources. Social media allows us to engage our membership in an interconnected and social manner. We can post articles and share educational resources and materials throughout these networks to our membership at large. Sourced from various authoritative educators from around the world, these resources act as daily and weekly educational tips. They keep Music Nova Scotia's profile front-of-mind for our members and solidify our status as a forward-thinking organization, utilizing the newest technologies to deliver our services.

Workshops and seminars

Member Training seminars and workshops give Music Nova Scotia members the opportunity to learn new information, develop critical skills, and engage and network with a wide variety of professionals and experts from various sectors of the music industry and related business fields. Feedback from our members continues to be very positive, with many citing these seminars as helpful in furthering their skills and understanding of these areas of the entertainment industry.

NSMW 2014 Conference 2014

The 2014 NSMW Conference (in partnership with CIMA) brought together top executives in music, broadcasting, multimedia, marketing and technology to examine and discuss the music industry. Industry professionals from our 2014 focus region of the United States, as well as the United Kingdom, Germany, and the Nordic region gathered to discuss our business of music.

The conference featured presentations, panels, meetings and workshops that focused on four key tracks: Export Training, Business Academy, Creative Lab and the Domestic Buyers Summit. These tracks examined current topics in music, and helped to give exporting and emerging artists the opportunity to make invaluable connections and gain insight into current trends in the music industry.

42 international delegates were brought in to share their expertise and knowledge with our members. Former Pink Floyd and The Clash manager Peter Jenner returned to pick up where he left off with his 2013 keynote; a highlight of the 2 full days of training and education seminars.

Looking Ahead

2015 will see a greater focus on our export training seminar series, as we utilize the new Music Nova Scotia office space and combine our seminars with social networking functions, including live performances in the Music Nova Scotia space. Work will continue on expanding our online library of training materials focused on developing our membership's export capability, as per our 2013 Export Strategy. Music Nova Scotia staff and interns will be researching and cataloguing databases of industry professionals and companies operating in regional, national and international markets. These will be made available to the membership through the online training portal. Member Training services will continue to provide the resources and skills training necessary for both emerging and export ready/exporting artists to achieve their goals.

INTERNATIONAL BUSINESS DEVELOPMENT

CAM SMITH



Project Details

a) Canadian Music Week – Tiki Showcase (Toronto)

Event: Music Nova Scotia presents The Tiki

Date: May 10, 2014

Venue: The Rivoli

Attendance: 600 (over 8 hours)

Industry Professionals Attending: 144

Artists Performing:

Kim Harris	Ria Mae
Chris James	Adam Baldwin
Cyndi Cain	Jessie Brown & The Black Divine
Christine Campbell	Cam Smith
Carleton Stone	Neon Dreams
Gloryhound	

Results to Date:

Artists Sales Reported - \$68,000

"We were able to book some follow-up tours, and perform multiple showcases for Indie week because of Anthony Del'Orso enjoying our performance. We also starting getting UK radio play after a couple hosts caught our Tiki set." – Jessie Brown

"Adam (Baldwin) secured Ontario support dates with the Arkells as a direct result of the tiki show." – Mike Greatorex, Sonic Entertainment

"I had the opportunity to ink a deal with Reebok Canada while during my stay in T.O for my showcase. The sponsorship has lead to me staring in a Reebok commercial, working towards new ventures with the company and lots of press around the situation. We're also in talks with booking agents that came to the Tiki show." – Cam Smith

"Introduced to prospective managers and agents. I used CMW showcase as my "first look" of a new project. Was really happy with contacts made." – Ria Mae (now signed to Sony Music Canada and Nettwerk Management)

b) The Great Escape Festival

Event: Nova Scotia Music Week Presents

Date: May 9, 2014

Venue: The Blind Tiger

Attendance: 250

Industry Professionals Attending: 34

Artists Performing:

Glory Glory

Gianna Lauren

Results to Date:

Artists Sales Reported - \$8,500

Gianna Lauren signed a UK agency representation deal with Electric Harmony.

Glory Glory is currently working on a music placement with BT Sport for their song So Long.

c) c/o Pop

Event: Nova Scotia Music Week Presents

Date: August 20 – 24, 2014

Venues and Attendance:

Campi - 60

Gebäude 9 - 300

Cologne Museum for Applied Arts – 400

Club Bahnhof – 450

Total: 1210

Industry Professionals Attending:

Campi Showcase – 8

Gebäude 9 – estimate of 40

Cologne Museum for Applied Arts – estimate of 300 (festival opening for delegates and sponsors featured Nova Scotia)

Club Bahnhof – estimate of 30

Total: 378

Artists Performing

Jenn Grant

Glory Glory

Ryan Hemsworth

Results to Date:

Artist Sales Reported: \$11,000

The c/o Pop showcase opportunity was a first for Music Nova Scotia. The project was executed by Music Nova Scotia alone without the support of CIMA and the Canadian Blast brand. Results were consistent with our first time experience with any outbound project in a foreign territory. However, after attending the event we have a greater understanding of the type of artists that will work at c/o Pop. The festival is primarily a showcase for pop and electronic genres.

After debriefing with festival curators Music Nova Scotia has decided to not accept an offer to participate in 2015. Instead, Music Nova Scotia will bring the festival programmer (Mattias Kurth) to Nova Scotia Music Week 2015 as part of our German spotlight to observe our pop and electronic artists for potential opportunities in 2016.

With that being said, however, Jenn Grant and her manager did report that the festival was in fact of benefit and has done business as a direct result.

d) Reeperbahn Festival

Event: Nova Scotia Music Week Presents

Date: September 19, 2015

Venue: Fluxbau

Attendance: 150 + 400 (Mo Kenney second show) = 550

Industry Professionals Attending: 44

Artists Performing:

In-Flight Safety

Gianna Lauren

Mo Kenney

Results to Date:

Artist Sales Reported: \$40,000

In-Flight Safety is working on finalizing a label partner for the German release of *Conversationalists* as a direct result of Reeperbahn Festival.

Artist manager for Sheri Jones has also reported that Reeperbahn Festival has allowed the opportunity to build a strong team in the German market for client Mo Kenney. Mo and her team were able to strengthen their relationship with her new German agent Dennis Krause from Prime Tours during the conference. Prime Tours signed Mo as a direct result of Nova Scotia Music Week 2013. Mo will be returning to Germany in September 2015 to tour her latest release in this market as a result of Reeperbahn Festival.

e) Nova Scotia Music Week (NSMW) – attendance 7000

International Buyers Program 2014 – A Spotlight on the USA

The 2014 edition of the Music Nova Scotia International Buyers Program at NSMW was the largest edition of the program to date.

- 20 USA buyers
- 15 German and UK buyers
- 60 Canadian buyers

Member Survey Highlights to Date:

- \$133,500.00 in direct immediate sales
- \$206,000.00 in direct sales in 6-24 months
- \$125,000.00 in BIH artist fees (2014/2015 season)
- 54% of respondents have done business as a direct result of NSMW to date
- 92% of respondents believe they will do business in the future as a direct result of NSMW
- 43% of respondents indicated that future business will take 6-12 months to see results
- 50% of buyers surveyed to date have already begun working with Music Nova Scotia members as a direct result of NSMW



f) Mundial Montreal

Event: Music Nova Scotia Presents

Date(s): November 18-21, 2015

Venue(s): Petit Campus, Divan Orange

Attendance: 450

Industry Professionals Attending: 100

Artists Performing:

Gypsophilia

Anne Janelle

Results to Date - Artists Sales Reported: \$25,000

Gypsophilia travelled to Montréal one day before Mundial in order to meet with Montréal-based publicist Simon Fantaux. The band is keen to make further inroads into Québec (and other French speaking markets) with the release of their 2015 album. Fantaux was enthusiastic about the prospect of working with Gypsophilia, and doubly so after attending the band's showcase. He will be an excellent match for the band and is already on tap for their June 2015 national release tour (see attached quote).

As an unexpected bonus Gypsophilia scored a feature interview with Albert Hosp of Ö1 (Austrian National Radio's primary network). He emailed the band asking for a promotional CD and Ross responded in German (having grown up in Austria). As a result of the conversation that this started Hosp opted feature Gypsophilia in his on-location taping. He played two of the band's songs as well as having Ross in the studio for a live (German) interview. The program was recorded at the CBC headquarters in Montréal, and was broadcast the next day on the national prime time (4pm) word music program Apropos Musik.

Hosp also curates a summer music festival in Vienna. He is just one of the many new allies that Gypsophilia has made from this networking effort. See the below list and attached record of follow-ups for more info on these successes. But there is much genuine interest, and even a number of concrete offers coming in as a result of this showcase (Sunfest, Hamilton World Music Fest, Regina Folk Fest, Kicking Horse Culture Centre, Montréal Jazz Festival, Philadelphia Folk Fest, Boomtown Fair to name a few). The band's plans for Canadian and US touring in 2015 and European touring in the summer of 2016 will be buoyed by these connections.

Another unexpected bonus is that a Montréal media company Imagine 360 was on hand and filmed Gypsophilia's showcase with a 4 camera team. With that footage in the can the band will have the option of producing a current live performance video to strengthen their 2015 album release campaign. Talks with Imagine 360 are ongoing.

While in Montréal Gypsophilia did connect with a local journalist from a online news website called "Montréal Rampage" who did a feature interview and concert review that were published in advance of their Mundial showcase.

Summary of Results

Total Sales (Actual and Three Year Estimates)

\$709,500.00

Total Funding Investment:

FACTOR - \$32,000

ACOA - \$31,703

Nova Scotia - \$45,000

Total: \$108,703

Total ROI (based on funding investment only and does not include artist investment)

Gain: \$600,797

Percentage Gain: 552.2%

Annual Return: 81% over three years

TECHNOLOGY

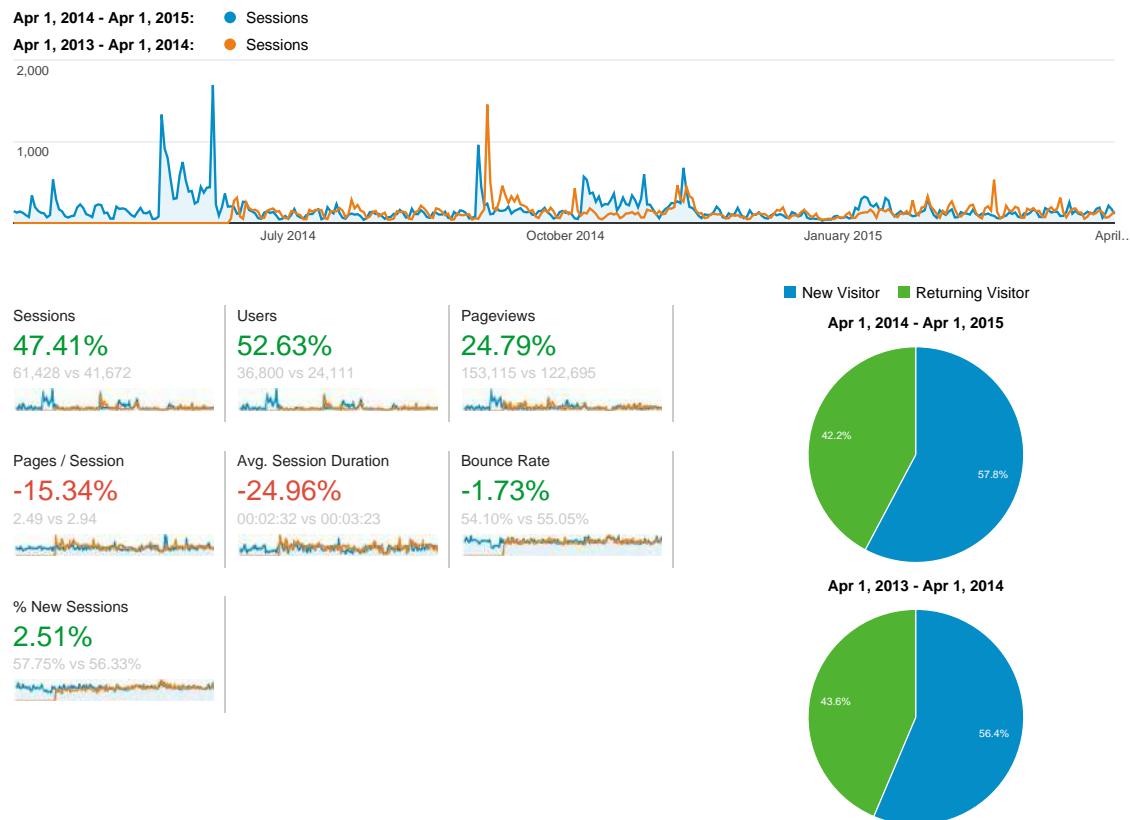


Website

The website has proven to be an easy and effective way to accomplish tasks like intake for contests and showcase opportunities, voting for the Casino Nova Scotia Artist in Residence program and Entertainer of the Year award. We've handled intake for third-parties with our website for the other atlantic MIAs as well as for the CCMA.

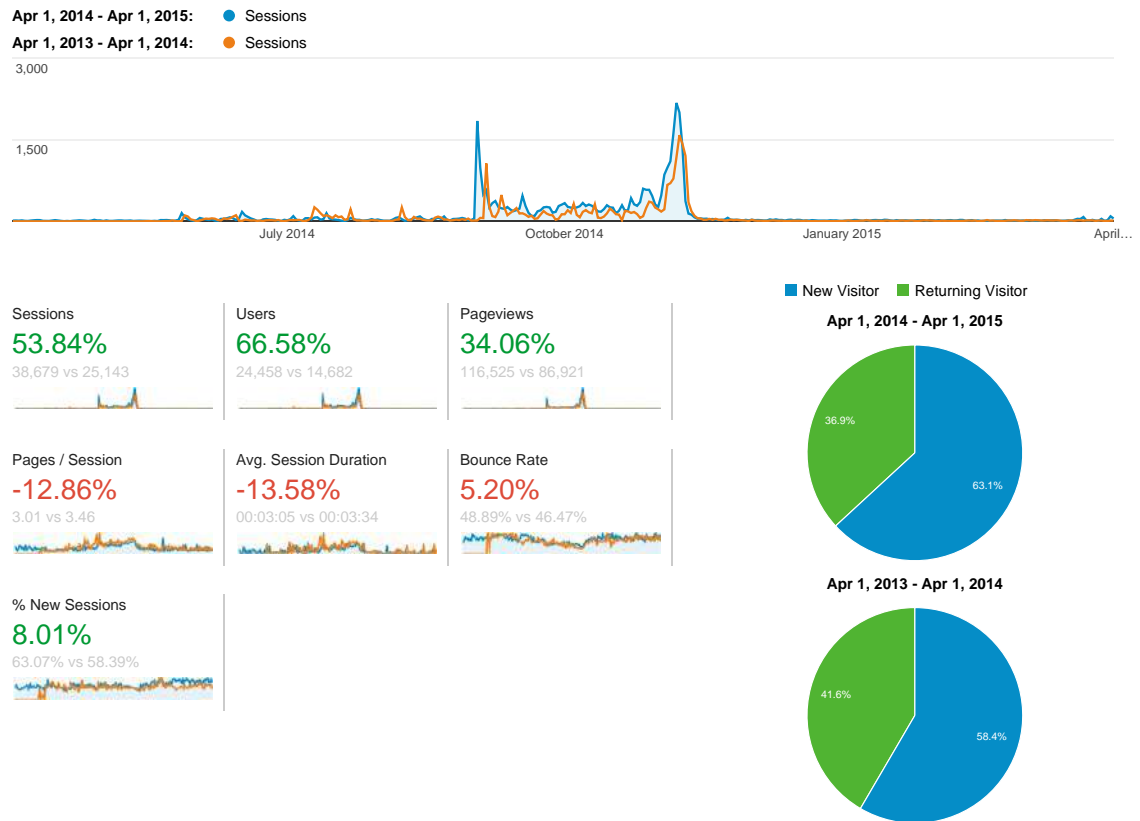
We migrated the website to a dedicated virtual private server this year, gaining much more processor head-room and improving the performance of the site overall. This also limits our vulnerability to attacks, as we no longer share a server with other sites that may become the target of an attack that takes out the entire server. NSMW.ca went offline briefly during such an attack on the Celtic Colours site, which was hosted on the same server.

Website Analytics (musicnovascotia.ca)



Website Analytics (nsmw.ca)

NSMW.ca traffic is characterized by spikes around critical milestone events like the announcement of the showcasing artists, award nominations announcement, and the festival weekend itself.



Podio

Podio is still a critical tool for us, both in terms of project management and delivering intake forms with quick time-to-market. We anticipate that it will grease the wheels significantly with respect to getting the Emerging Music Business Program online, and it continues to be useful in feeding data to both musicnovascotia.ca and nsmw.ca

Marcato

Marcato continues to be the core of the NSMW.ca festival schedule, conference schedule, and artist profiles, as well as automating the technical advancing of Music Week and other of our events like Friday Night Live. It syndicated information to our mobile NSMW app this year as well. It also publishes the upcoming listings for Friday Night Live to musicnovascotia.ca.

Marcato is working on an overhaul of their festival platform, and we have been involved in the process, having been granted access to beta builds of the new software. We're optimistic and excited about what the future holds for Marcato Festival in terms of helping us accomplish our mandate.

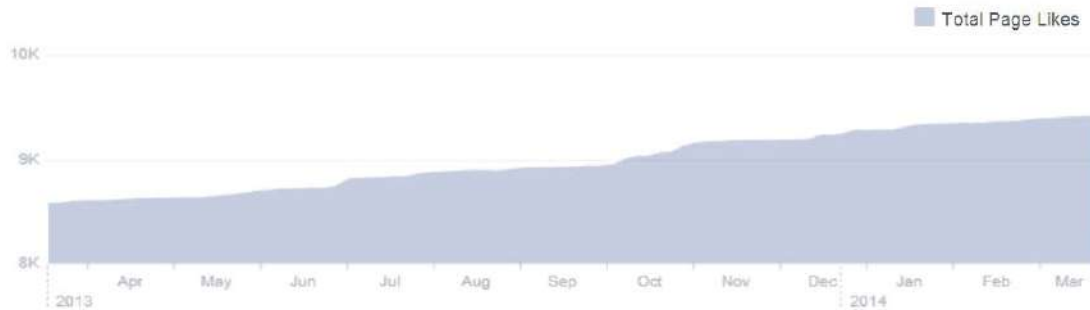
MailChimp

Mailchimp continues to deliver excellent value; email remains a vital marketing vector, and MailChimp allows us to get the newsletter, press releases, and e-vites out the door quickly and correctly. E-vites have become a staple of our marketing tactics for our export missions (The Great Escape, The Tiki/CMW, Reeperbahn etc.) and we can get them out the door pretty fast now.

Facebook Analytics

We saw impressive growth in our Likes this year as we rolled out paid Facebook advertising for Nova Scotia Music Week; this year's growth was almost double last year's. Facebook made an Instagram-esque adjustment to the way it calculates page likes, so while we took a hit of around 285 likes, our numbers overall this year are still quite strong.

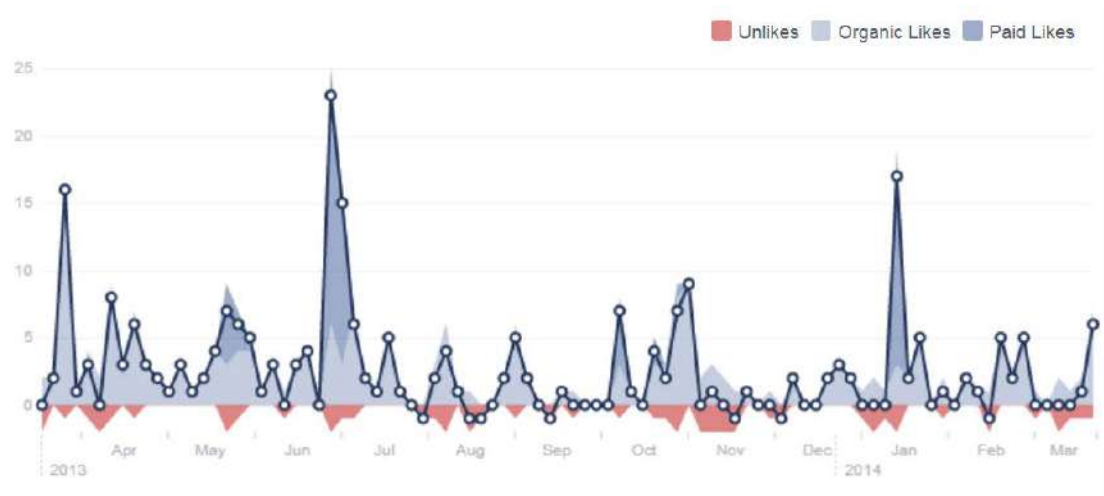
Total Page Likes (fiscal 2013)



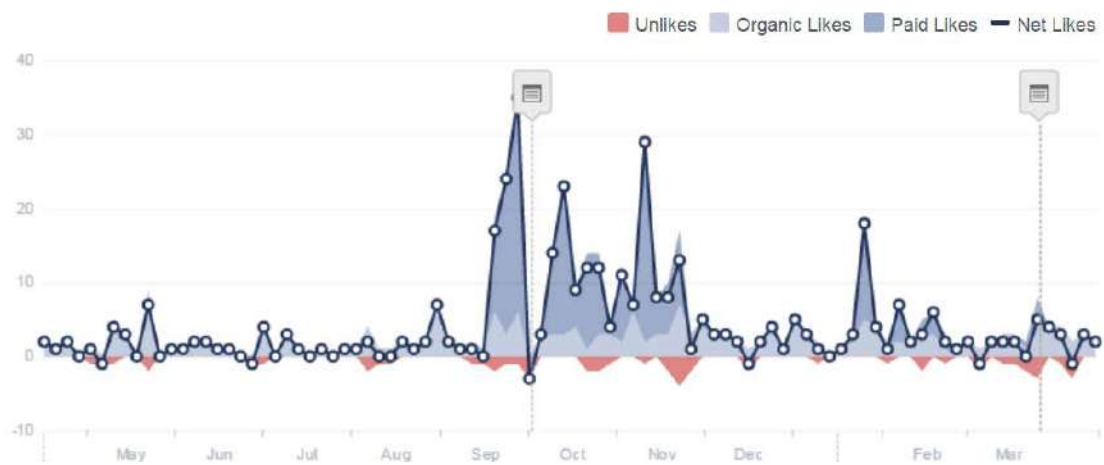
Total Page Likes (fiscal 2014)



Net Likes (fiscal 2013)



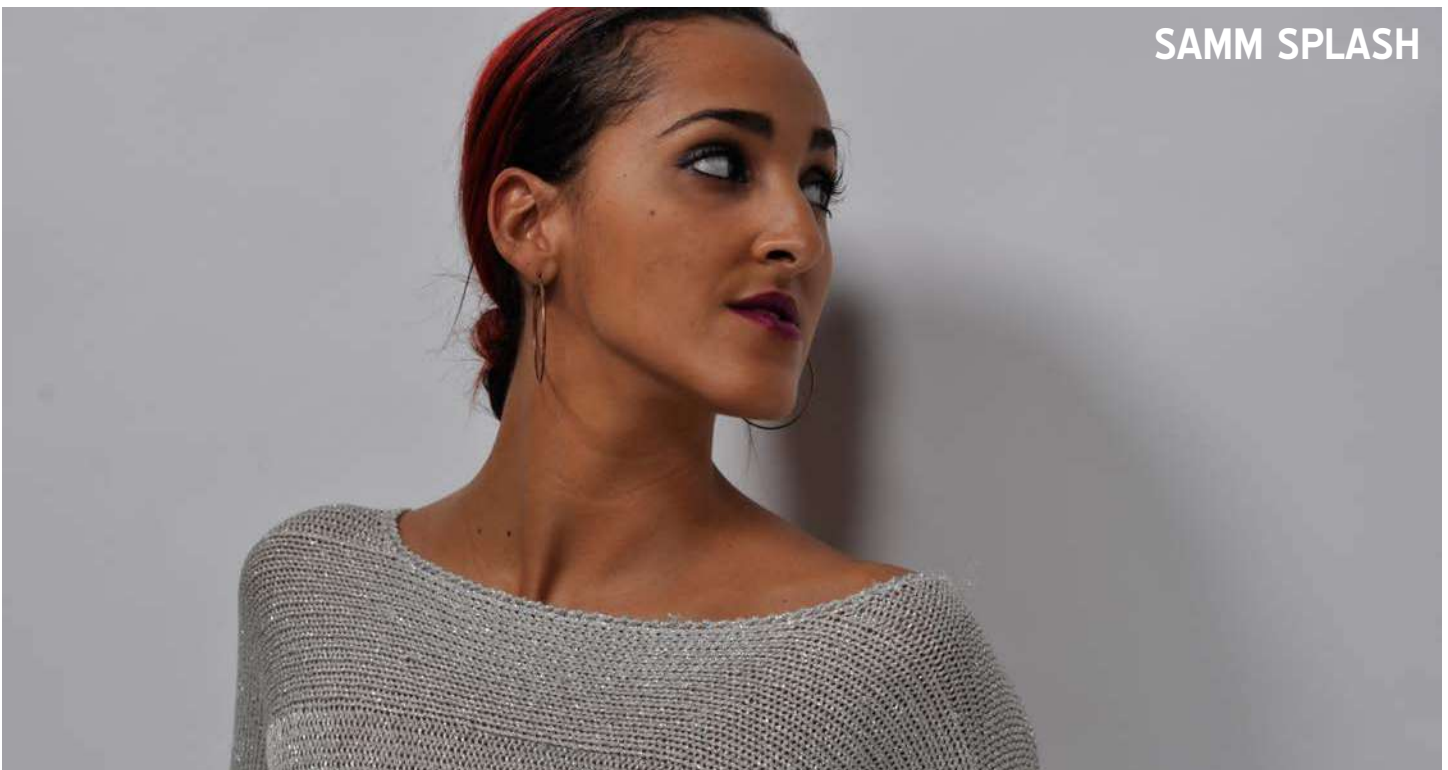
Net Likes (fiscal 2014)





NOVA SCOTIA MUSIC WEEK
NOVEMBER 6-9, 2014
TRURO COLCHESTER

MOLSON CANADIAN NOVA SCOTIA MUSIC WEEK 2014



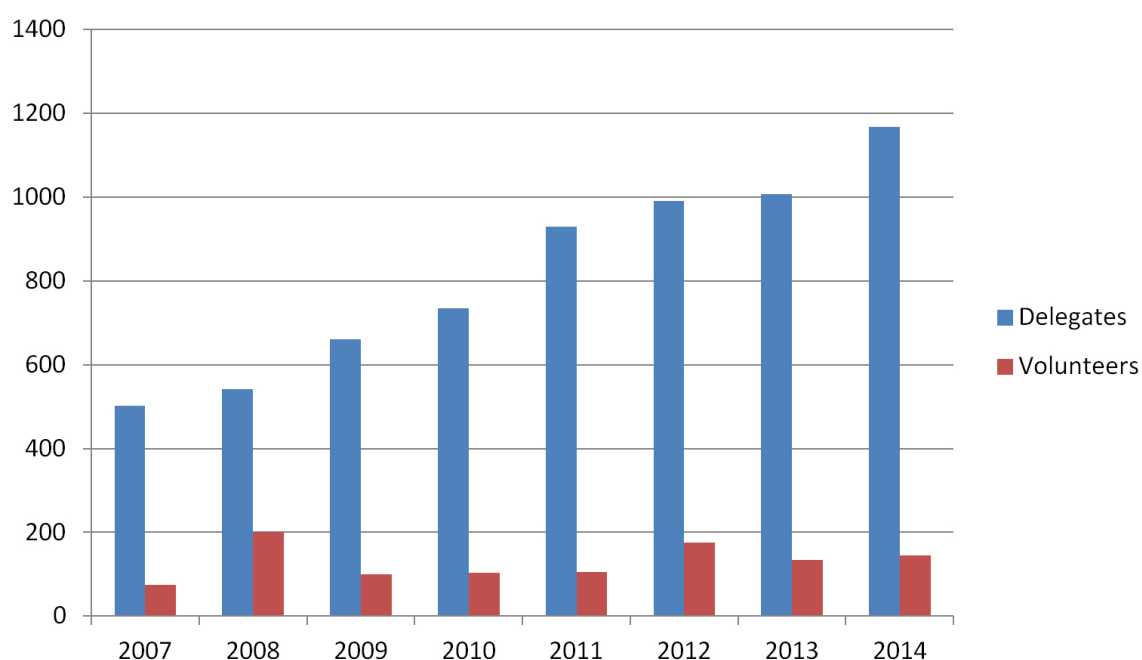
SAMM SPLASH

Molson Canadian Nova Scotia Music Week – Truro 2014 – Nov. 6-9

Each year, since the inception of Nova Scotia Music Week in 1997, the music community of Nova Scotia has gathered together to participate in a range of showcasing, training and networking opportunities while honouring and celebrating our artists and industry professionals. Nova Scotia Music Week has engaged the Music Nova Scotia membership and music industry at large while showcasing emerging and established artists to the public.

In keeping with the mandate to make it a community-based event, the 17th annual Nova Scotia Music Week was held in Truro for the very first time. This year's host committee was comprised of volunteers from the local community backed by the now defunct Colchester Regional Development Authority (CoRDA). They, along with the Music Nova Scotia music week staff and the 135 volunteers were successful in planning and delivering yet again the largest edition of the event to date.

Delegate and Volunteer Registration NSMW 2007-2014

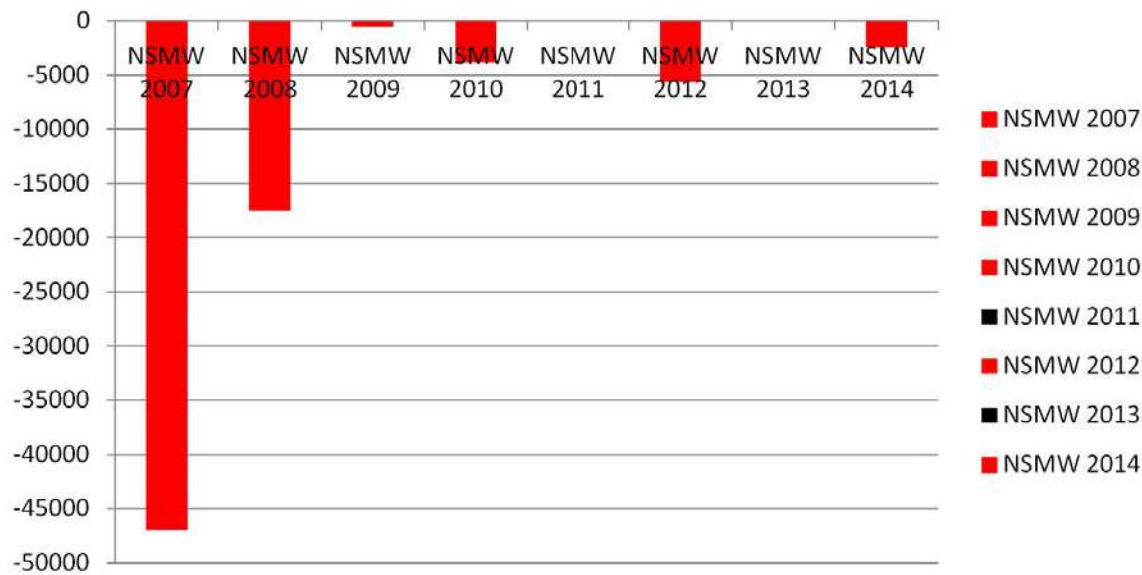


Nova Scotia Music Week saw 502 delegates in 2007, 542 in 2008, 660 in 2009, 734 in 2010, 929 in 2011, 990 in 2012, 1006 in 2013 and 1167 in 2014. Volunteer registration increased by 7% over the year previous. The continual increase in registration over the last eight years is reflective of our extensive international and domestic buyers program, which continues to grow each year. Also, the central location of Truro and its close proximity to Halifax contributed to the increase in delegate registration in 2014.

The 2014 edition of Nova Scotia Music Week saw the largest International Buyers Program to date and featured a spotlight on the USA, an export-training track and a “Domestic Buyers Summit” designed to bring regional community presenters together to discuss challenges and successes in presenting concerts in rural areas.

Financial Overview

NSMW Surplus/Shortfall 2007-2014



Nova Scotia Music Week 2014 saw a small shortfall of (\$2,422.00) despite continually rising production costs and lower than expected ticket sales for the Blue Rodeo Super Show.

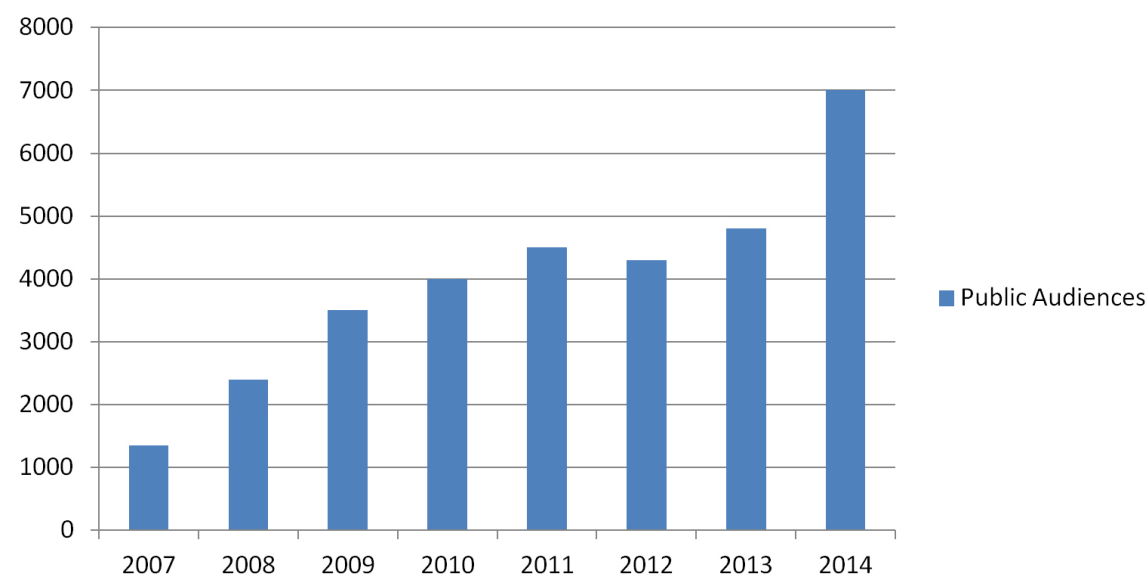
Notable 2014 revenue activity:

- Showcasing gates and wristband sales increase (62%) of \$11,359.00 over year prior
- Funding decrease (22%) over year prior due ECBC contribution in 2013
- Sponsorship decrease (4%) over year prior due to host committee volunteer issues
- Large increase (197%) in overall ticket sales over year prior due to shifting business models
- Increase (24%) in Delegate Pass sales

KYLE MISCHIEK

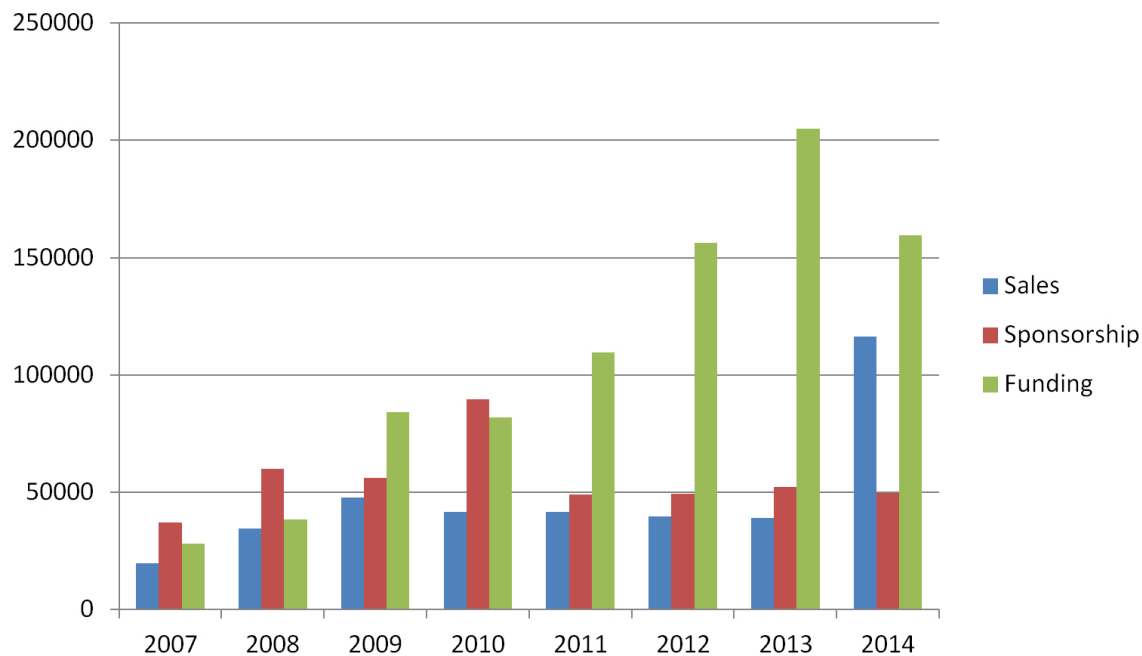


Public Attendance 2007-2014



Nova Scotia Music Week 2014 saw a 46% increase in public audience participation over the year prior. The dramatic increase in public participation illustrates the positive change in the event programming and business model. The marketing budget was also increased by nearly 50% over the year prior.

Sales, Sponsorship, and Funding 2007-2014



Public funding for Nova Scotia Music Week 2014 accounted for only 46% of total event revenues. This is the lowest percentage of public funding revenue in the history of the event. This illustrates that changes being made to the business model of the event are heading in the right direction as we work to create an event that attracts ticket buyers and one that is self sustaining and profitable. Ticket sales made up a whopping 35% of event revenues up 197% over the year prior. The remaining revenue percentages are corporate sponsorship (14%), artist submission fees (3%) and BIH (2%). This is a very healthy public versus private investment ratio.

It is also important to point out that in-kind/trade partnerships for NSMW 2014 were valued at approximately \$165,000.00.

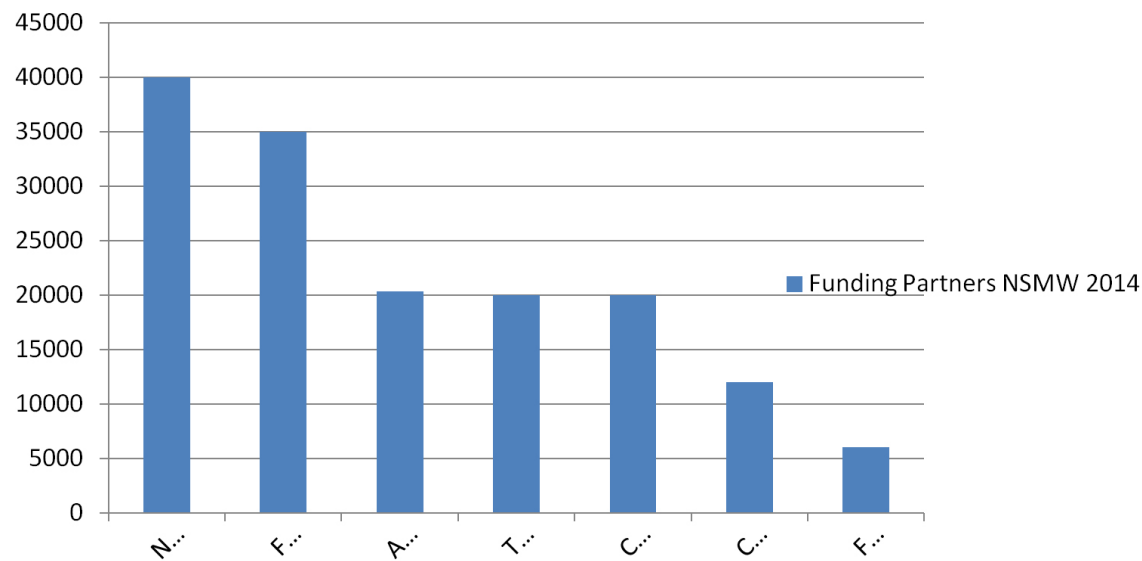
NSMW Revenue by Type

- Public Funding – 46%
- Ticket Sales – 35% (increase of 197% over year prior)
- Corporate Sponsorship – 14%
- Artist Submission Fees – 3%
- BIH – 2%

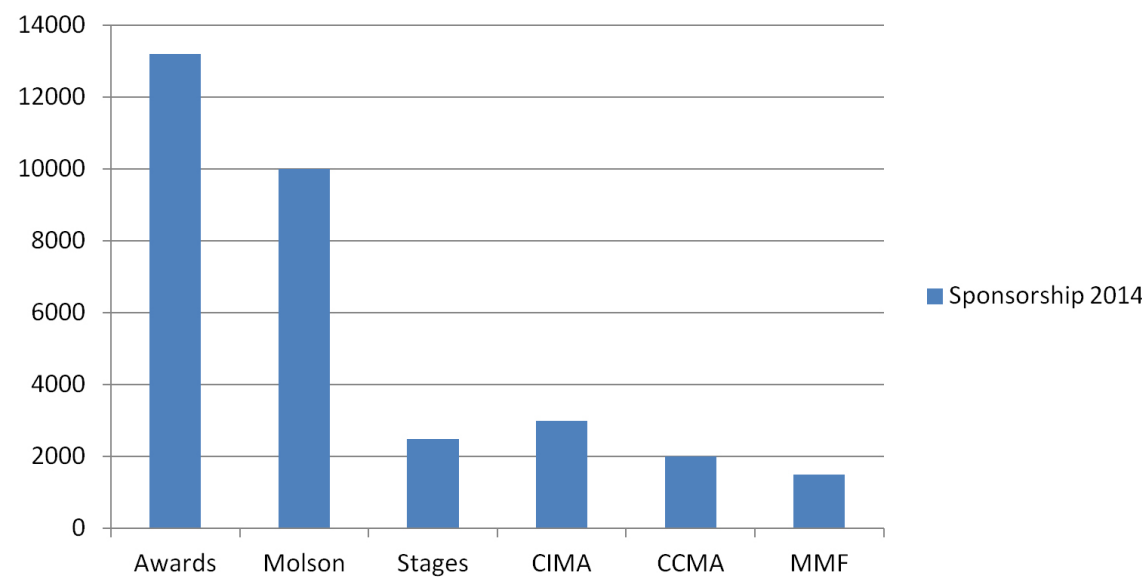
NSMW Funding Percentage by Level of Government

- Federal – 36%
- Provincial – 30%
- Municipal – 32%

Funding Nova Scotia Music Week 2014



Private Investment Nova Scotia Music Week 2014



Award and stage sponsorships combined contributed \$15,700.00 to sponsorship revenue in 2014. These sponsorships are sourced primarily in the host community and from our membership.

International Buyers Program 2014 – A Spotlight on the USA

The 2014 edition of the Music Nova Scotia International Buyers Program at NSMW was the largest edition of the program to date.

- 18 USA Delegates
- 15 German and UK Delegates
- 7 Ontario Delegates
- Over 60 regional buyers (APA, BIH, COCA)

Member Survey Highlights to Date:

- \$133,500.00 in direct immediate sales
- \$206,000.00 in direct sales in 6-24 months
- \$125,000.00 in BIH artist fees (2014/2015 season)
- 54% of respondents have done business as a direct result of NSMW to date
- 92% of respondents believe they will do business in the future as a direct result of NSMW
- 43% of respondents indicated that future business will take 6-12 months to see results
- 50% of buyers surveyed to date have already begun working with Music Nova Scotia members as a direct result of NSMW

A Small Sample of Business Results Details

- In-Flight Safety – Local theatre shows, agent leads for USA, Performance opportunities in Michigan and Boston
- The Stanfields – Ongoing discussions with Josh Smith of Bowery Boston to help develop the band in the North Eastern US, Lunenburg Folk Harbour Festival
- The Town Heroes – Connection with Andreas Moller on bookings in Germany
- Carleton Stone – Opportunities to promote the launch of his new band Port Cities
- Josh Pothier – Established solid relationships with Music Supervisors Erin Dillon and Dan Koplowitz
- Christina Martin – Music licensing agreement with Rocking Horse Road Productions, Agent signing with Feldman, New Glasgow Jubilee Festival, management contract
- Gabrielle Papillon – Management consulting with Peter Jenner, German booking agent interest from Andreas Moeller, UK tour and The Great Escape Festival, Chester Playhouse, Marigold Theatre, Glasgow Square and more
- Ben Caplan – North Eastern USA dates for first USA tour

UK Media Promotion for NSMW on Amazing Radio – NSMW Special Feature

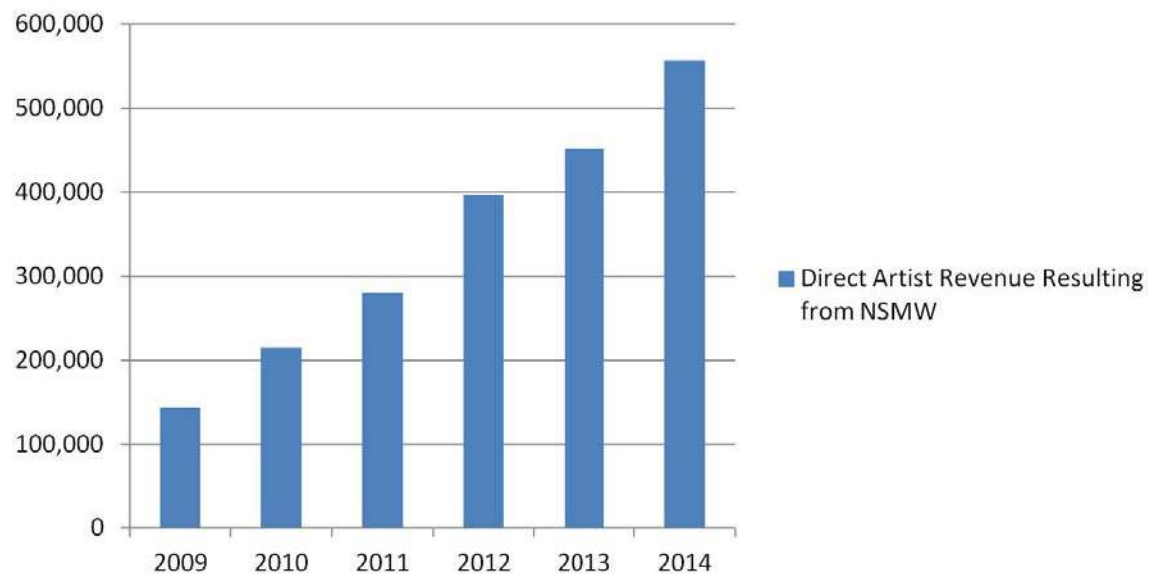
<http://amazingradio.com/shows/nova-scotia-music-week>

The Return on Investment

Estimated Sales

The following sales figures are a combination of those reported by participating buyers and artists and estimates made by Music Nova Scotia as a result of the project. The numbers represent estimated performance, merchandise and licensing fees over the next 24 months.

Total Sales to Date	\$464,500.00
Artist Fees Paid at NSMW	\$93,000.00
Total Revenue to Artists	\$557,000.00



Economic Impact and the Host Community

Using figures and indicators provided by the Nova Scotia Department of Economic and Rural Development and Tourism it is estimated that \$1.2 million was generated in revenue in the host community by attending delegates and the local public. These figures do not include the amount of money spent directly by Music Nova Scotia for local goods and services required to plan and execute the event. This figure is approximately \$120,000.00. Also, economic output multipliers are not included in this estimate.

Participants NSMW 2014	# of Participants	# of Days	Average Daily Spend	Total Average Spend
Conference Delegates and Volunteers	1312	4	\$66.00	\$346,368
Local Participants	7000	4	\$30.00	\$840,000
Total				\$1,186,368.00

Challenges

1. Super Show – Lower than expected ticket sales were attributed to local residents refusing to purchase tickets due to sound/acoustics problems with the RATH Eastlink Community Centre. The building design is not well suited for concerts.

- Local artists
- Ticket pricing
- Proper venue

2. Production Costs – Year after year production costs continue to increase.

3. Songs and Stories – Day and time of this event must be looked at again for 2015. Also, format of show must be tweaked to reduce total time of show.

EXPORT DEVELOPMENT PROGRAM FOR MUSIC



1.0 Export Development Program for Music

1.1 Overview and History

The Export Development Program for Music (EDP) is an efficient, effective and highly competitive program that invests in the top earning artists and music industry professionals in Nova Scotia.

Return on the Province of Nova Scotia's investment is an average of 692% per project over the last three years of reporting.

The objective of the EDP is to expand market opportunities and earned revenue potential, and to increase sales of music products through the support of travel, tour, marketing and promotional expenses. Three programs exist to facilitate these objectives - the Travel and Tour Initiative, Marketing Support Initiative and Showcase Support Initiative.

Juries are made up of artists and industry professionals who are at or above the exporting status of the applicants. Questions the jury members consider before scoring the applications include: *"Does this project have a realistic and innovative strategy that fits the artist and the market? Will there be likely success with this project to attain wider market share or future revenue? Is the plan of action reasonable and likely based upon what the artist or group hopes to achieve? Is the budget realistic and efficient?"*

The maximum amount given out for Travel, Tour and Marketing is \$7500 for up to half of the total eligible budget or the shortfall, whatever is the lesser amount. On average, only 50% applicants are supported and are given, on average, 77% of their requested amount. This is a result of both high demand and limited funds. It's worth noting that when less support is given, the projects shrink in size and scope.

The EDP is a result of a partnership between the Culture Division of the Nova Scotia Department of Communities, Culture and Heritage, and Music Nova Scotia. Born out of the Music Sector Strategy (MSS) - written in 2002 and updated in 2007 - the EDP is the first of the initiatives defined in the MSS by the province's musicians and industry professionals as requiring investment. The Program aims to further build and develop the infrastructure necessary to promote music from Nova Scotia.

Music Nova Scotia administers the program, assuming responsibility for day-to-day program management, consultations with applicants, budgeting, assembling juries, financial reporting, and reporting on program outcomes. The program manager also collects and produces important statistics on the overall program, as well as individual applicants and projects, in real-time.

A significant number of artists have used the EDP to their advantage and have increased their export status, accessing more markets around the world, selling more music and concert tickets than possible in their home province or even their home country. Exporting is an essential element of the music industry. This program gives small, but indispensable investments to projects that not only increase the revenue potential for the applicants, but increases the profile and professionalism of our local industry.

1.2 Case Studies – Christina Martin



Christina Martin has been steadily growing her career for eight years. Her first album elicited a radio hit, “Always Rain” and she’s been able to find radio play for every album since. Recently she began touring with a full band and a full stage show. She is a true professional in every sense of the word and has handled almost all of her own business since day one. She lives with her husband/producer/bandmate, Dale Murray, in Port Howe, NS.

Highlights derived from EDP support for Germany & UK:

- Over 90 venue contacts that have created over \$80,000 in performance income, merchandise sales and royalty revenue in 2013-2014 alone.
- Secured label and distribution and booking agent in Europe and booking agent and publicist in UK
- Expected to be touring foreign markets without government investment support within four years.
- Various Radio, TV and print coverage from 2013-2015
- Played Rolling Stone Weekender Festival in 2013

***ROI for EDP for last 3 years of reporting**

EDP Investment: (7 projects – 2 tours and 5 marketing) \$37,395

Overall investment (EDP, applicant and other investment): \$96,365.28

Actual revenue and future bookings/sales revenue: \$103,987

Return on overall investment: 8%

Return on EDP Investment: 157%

Annualized return on EDP investment: 52.3% (3 years)

**Return on Investment is derived by Revenue-Investment/Investment x 100 = %*

1.3 Case Studies – David Myles



David Myles promised his father that when he went into music, he would treat it seriously (and thus, wears a suit in nearly every live appearance). Nova Scotia's supportive music community and its funding programs was one of the main reasons he moved from New Brunswick to Nova Scotia. He was soon picked up by one of Atlantic Canada's leading managers, Sheri Jones. Jones credits the program for supporting almost all of her artists over the years (including Joel Plaskett, Mary Jane Lamond and Mo Kenney). One of David's greatest achievements is being a co-writer for Canada's top-selling rap single with Classified for "Inner Ninja", for which he also won a Juno. David has made Halifax his home, along with his wife and two children.

Highlights of confirmed future revenues derived from EDP projects:

- Live on Stage National Conference showcase - \$70,000 in performance revenue; anticipate significant cd sales.
- "So Blind" Single Release \$12,750 and counting in performance revenues (SOCAN)
- "Into The Sun" Album Marketing \$86,000 (\$60,000 in gross sales, \$6000 in SOCAN royalties, \$5000 in ancillary royalties \$15,000 in film and television placements)
- "I Will Love You" Single Release \$10,500 (\$6000 in performance revenues (SOCAN) + \$4500 in film and television placements.)
- California Presenters showcase \$10,000 (Two festivals totalling \$10,000. Additional festivals being negotiated.)
- London Showcases \$20,000 (Touring revenues, record sales and publishing)

***ROI for EDP for last 3 years of reporting**

EDP Investment: (6 projects – 3 showcases and 5 marketing) \$23,626.25

Overall investment (EDP, applicant and other public funding): \$40,542.14

Actual revenue and future bookings/sales revenue: \$211,000

Return on overall investment: 420%

Return on EDP Investment: 793%

Annualized return on EDP investment: 264% (3 years)

1.4 Case Studies – Ian Sherwood



Ian Sherwood – in his own words

“I’m a singer, songwriter, saxophone player and composer living in Dartmouth, NS. I’ve chosen this part of the world to make my home and raise my family due to it’s vibrant music community and commitment from government to help foster and development a music industry that is recognized as being one of the most prolific, talented and successful in the world. One of the generous govern-

ment commitments is the Export Development Program offered by Music Nova Scotia. I’ve been lucky enough to be granted assistance from the EDP and these investments have been crucial in the development of new markets for me as a tax-paying member of the arts community. Allow me to be specific:

In 2013 I was granted assistance from the EDP to help with travel costs associated with attending the Canadian Folk Music Awards. On that trip I was named the Contemporary Singer Of The Year at the Folk Music Awards and secured a showcase at the Saturday Night Special Folk Club. That showcase was used to generate a tour of nine shows in ten days including other notable folk clubs, the Northern Lights Folk Club, the Hinton Performing Arts Society and the Grand Prairie Live Theatre. The tour operated in the black without further investment from government.

In 2014 I was secured investment to travel to Scotland to take part in the Dumfries and Galloway Arts Festival (May 2014). That trip was the beginning of a relationship I was building with a booking agent in Bristol, UK. That tour solidified our working relationship and since then we have completed two profitable tours and are currently working on rebooking venues visited as a result of the original tour with investment from the EDP.

In 2015 I was secured investment from the EDP fund to help with travel costs associated with touring and promoting my latest CD released in September 2015. CD release tours tend to be more expensive than others due to their need for more publicity, a larger band and venues that are more expensive. The objective is to move the artist to a new level in their career and in turn making them a higher income-earning member of the province. Although the effect of this tour is still a bit early to see, my recent SOCAN royalties payout was second highest of my career. This payout was for the time-frame associated with the tour. It would not be outrageous to suggest that the investment from EDP was a contributing factor.”

***ROI for EDP for last 3 years of reporting**

EDP Investment: (3 projects – 1 showcase and 2 tours) \$3655

Overall investment (EDP, applicant and other public funding): \$17,867.75

Actual revenue and future bookings/sales revenue: \$49,098.66

Return on overall investment: 175%

Return on EDP Investment: 1243%

Annualized return on EDP investment: 414% (3 years)

2.0 Program Results 2014-15

The data used for section 2.0 is derived from results of four deadlines: June, September, and December of 2014 and March 2015. Overall, 161 eligible applications were received and \$301,400 (\$1400 from deferred 2013-14) was invested into 95 projects by 49 artists/groups and 8 industry professionals.

Table 1 - By Initiative, Applications Submitted vs. Approved, and Approval Rating

	2014-2015			2013-2014			2012-2013		
Initiative	Submitted	Approved	Approval	Submitted	Approved	Approval	Submitted	Approved	Approval
Travel and Tour	70	40	57%	62	41	67%	75	44	59%
Marketing	53	27	51%	48	27	56%	49	22	45%
Showcase	38	28	74%	39	23	59%	45	28	62%
Overall	161	95	59%	149	91	61%	169	94	56%

The overall approval rate for the program has returned to nearly 60%, so just over half of the applicants are given full or partial support. Showcasing applicants improved in their approval rating this year, demonstrating both the strong need and strong proposals submitted for these kinds of projects.

Chart 1 – Applications Submitted and Approved 2014-15

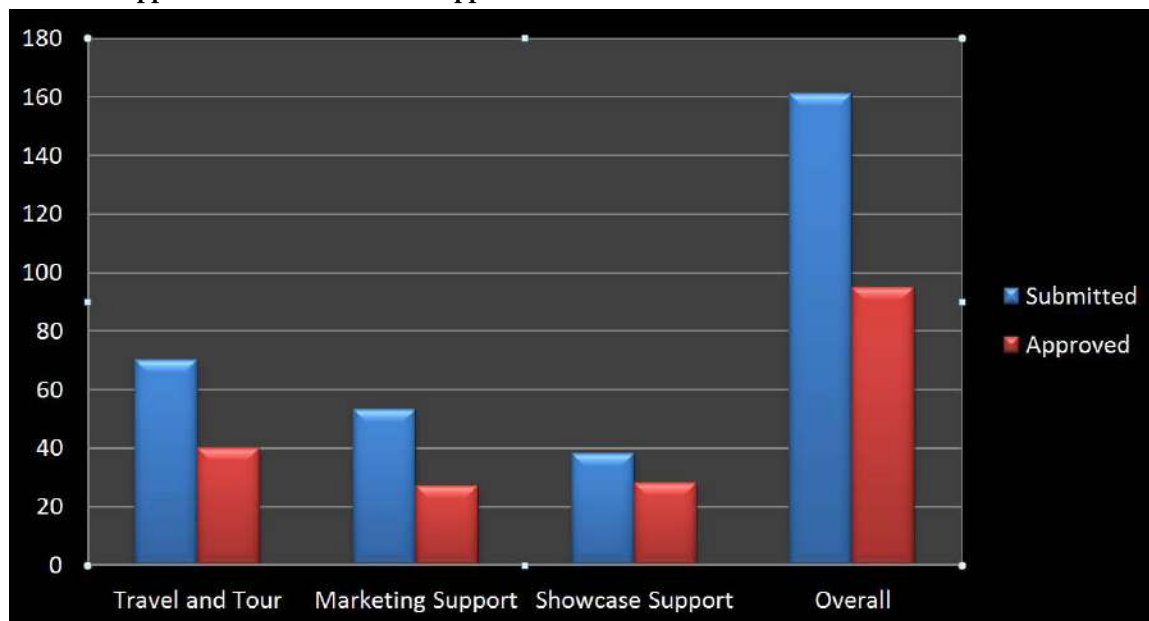
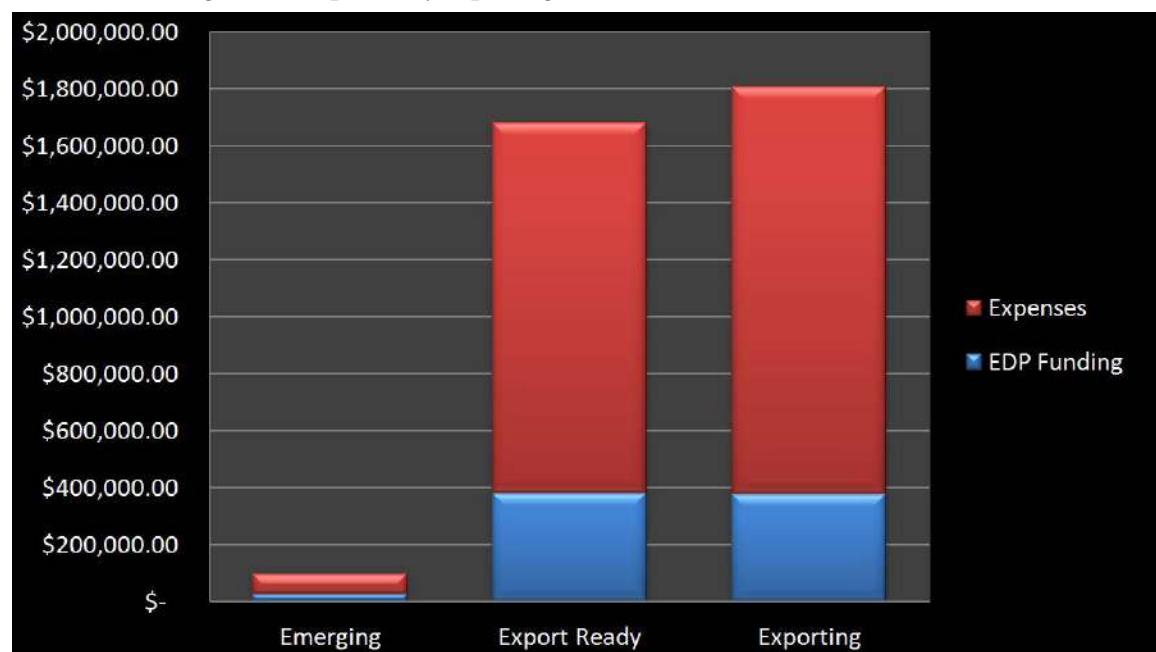


Table 2 - By Export Status, Applications Submitted vs. Approved

2014-2015						
Export Status	Applications Submitted	Applications Approved	Approval Rating	Projected Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Emerging	14	8	57%	\$38,019.65	\$13,529.27	36%
Export Ready	77	44	57%	\$403,650.93	\$139,827.36	35%
Exporting	70	43	61%	\$549,925.14	\$148,043.37	27%
Total	161	95	59%	\$991,595.72	\$301,400.00	30% avg
2013-2014						
Export Status	Applications Submitted	Applications Approved	Approval Rating	Projected Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Emerging	7	3	43%	\$20,871.06	\$5,600.00	27%
Export Ready	83	48	59%	\$434,484.03	\$146,900.00	34%
Exporting	59	40	68%	\$621,666.99	\$147,500.00	24%
Total	149	91	61%	\$1,077,022.08	\$298,600.00	28% avg
2012-2013						
Export Status	Applications Submitted	Applications Approved	Approval Rating	Projected Expenses for Approved Apps	EDP Funding	% of Projected Expenses
Emerging	17	9	53%	\$37,743.33	\$12,288.65	33%
Export Ready	114	53	46%	\$568,817.50	\$156,624.38	26%
Exporting	55	41	75%	\$548,212.70	\$145,078.27	30%
Total	169	94	56%	\$1,117,030.20	\$313,991.30	28% avg

Chart 2 – Funding Versus Expenses by Exporting Status 2014-15



For every dollar invested by the Export Development Program, artists and industry professionals (overall) spend approximately three times that amount on their tours, showcases and marketing projects.

Table 3 - By Region, Applications Submitted vs. Approved

The number of approvals for HRM continues to dominate over the other regions of Nova Scotia for obvious reasons: population, proximity to venues and resources and the size of the music community itself.

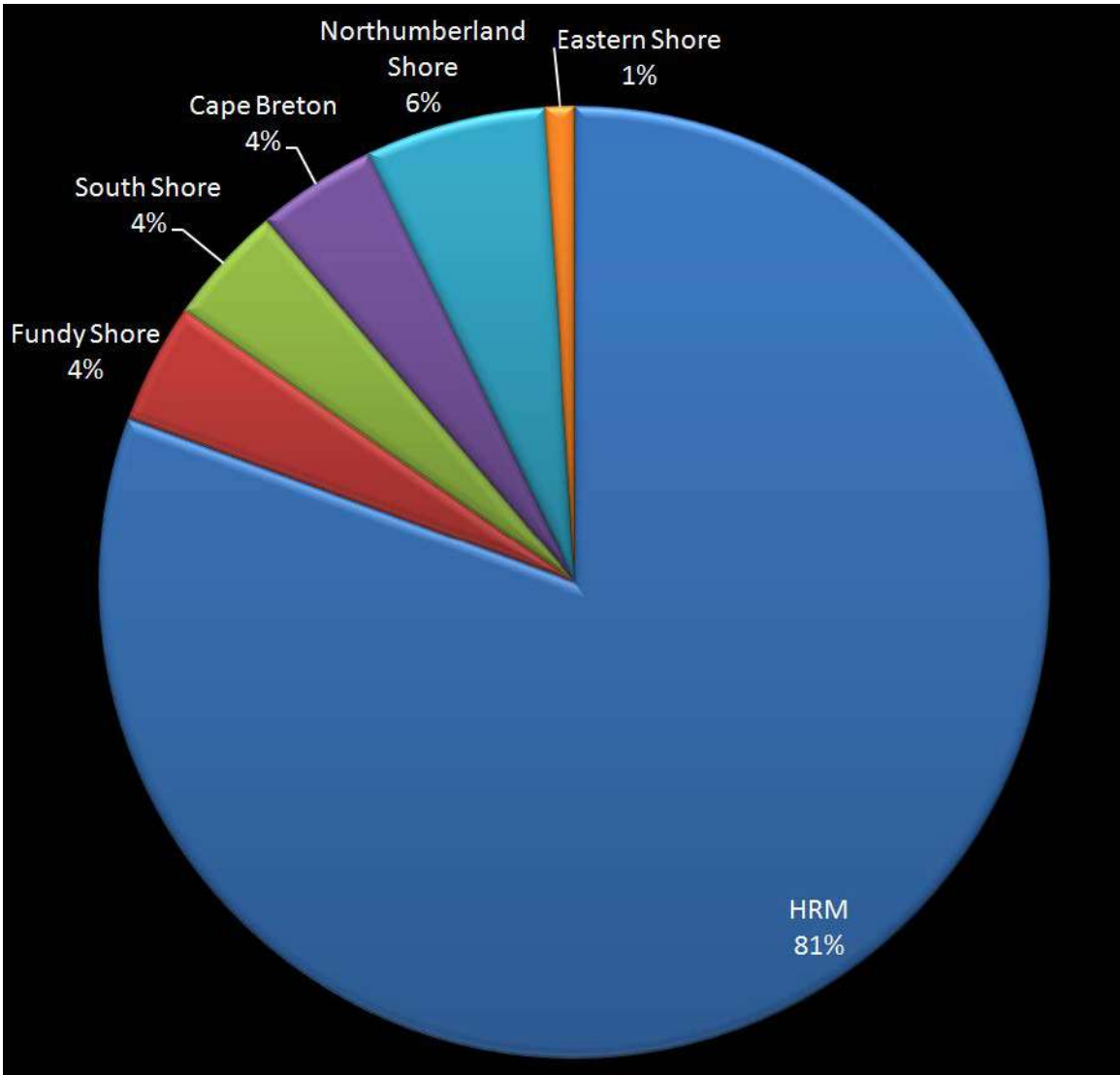
2014-2015

Region	Applications Submitted	Applications Approved	Approval Rating	Amount Approved
HRM	127	79	62%	\$241,508.12
Cape Breton	14	4	29%	\$13,492.25
Northumberland Shore	9	6	67%	\$29,282.50
Fundy Shore	1	1	100%	\$4,000
Annapolis Valley	1	0	0%	\$0
South Shore	8	4	50%	\$8,117.13
Eastern Shore	1	1	100%	\$5,000
Total	161	95	59%	\$301,400.00

2013-2014

Region	Applications Submitted	Applications Approved	Approval Rating	Amount Approved
HRM	120	73	61%	\$228,385.17
Cape Breton	8	5	63%	\$18,995
Northumberland Shore	12	9	75%	\$32,119.83
Fundy Shore	1	1	100%	\$1,800
Annapolis Valley	1	0	0%	\$0
South Shore	7	4	57%	\$17,300
Eastern Shore	0	0	0%	\$0
Total	149	91	62%	\$298,600.00

Chart 3 - Funding By Region:



Target market visits by EDP Funding Recipients

The shift in focus from domestic to international markets is being reflected in funded applications for the second year in a row. Last year Europe was a top focus. This year is the United States.

Nova Scotia Music Week is playing a major role in this foreign market focus. Nova Scotia Music Week 2014 focused on bringing in buyers from the United States (as well as parts of Germany, UK and Canada), so it's no surprise that tours and marketing projects moved in that direction after relationships were set with new foreign partners. Music Nova Scotia continues to play an active role in broadening the market potential of local artists.

The Export Development Program is just one stage of development for exporting artists from Nova Scotia. Along with international showcasing events, international partners like Sound Diplomacy in the UK and Nova Scotia Music Week's Export Buyers Program, the EDP spurs economic growth in foreign markets.

Chart 4 – 2014-15 Target Markets by number of projects

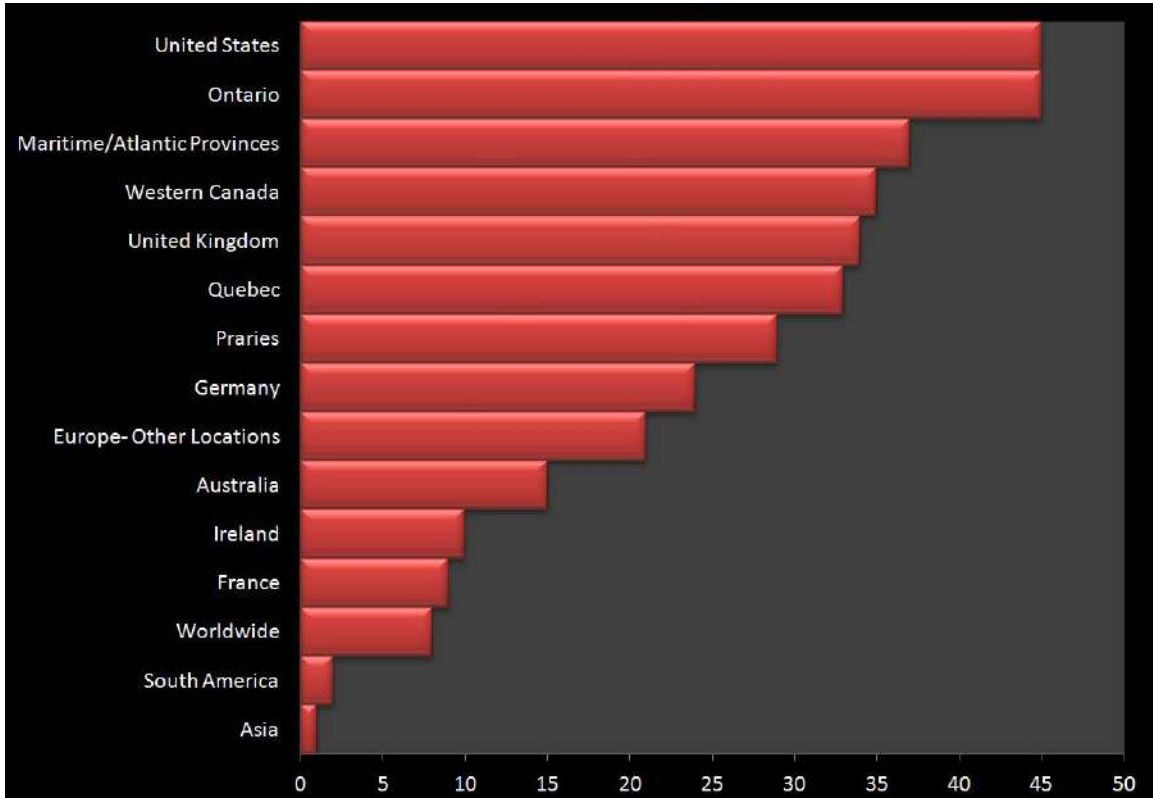


Chart 5 – Type of funded projects by investment

Tours continue to be the most popular type of project funded by the EDP. Live performance continues to be a main source of revenue and promotion for artists.

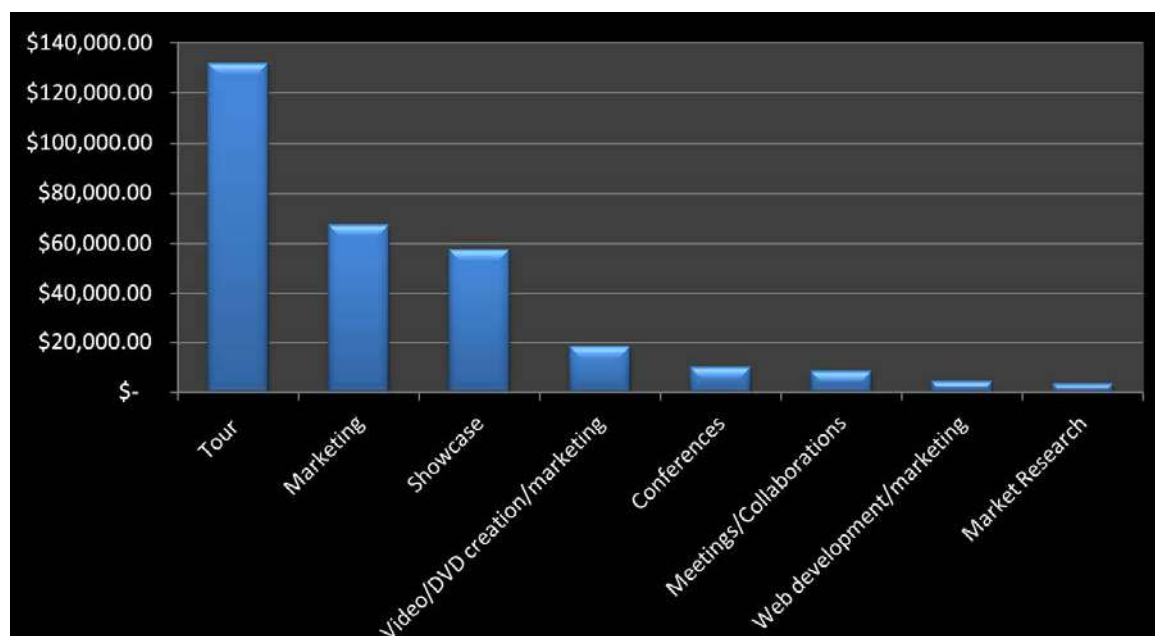
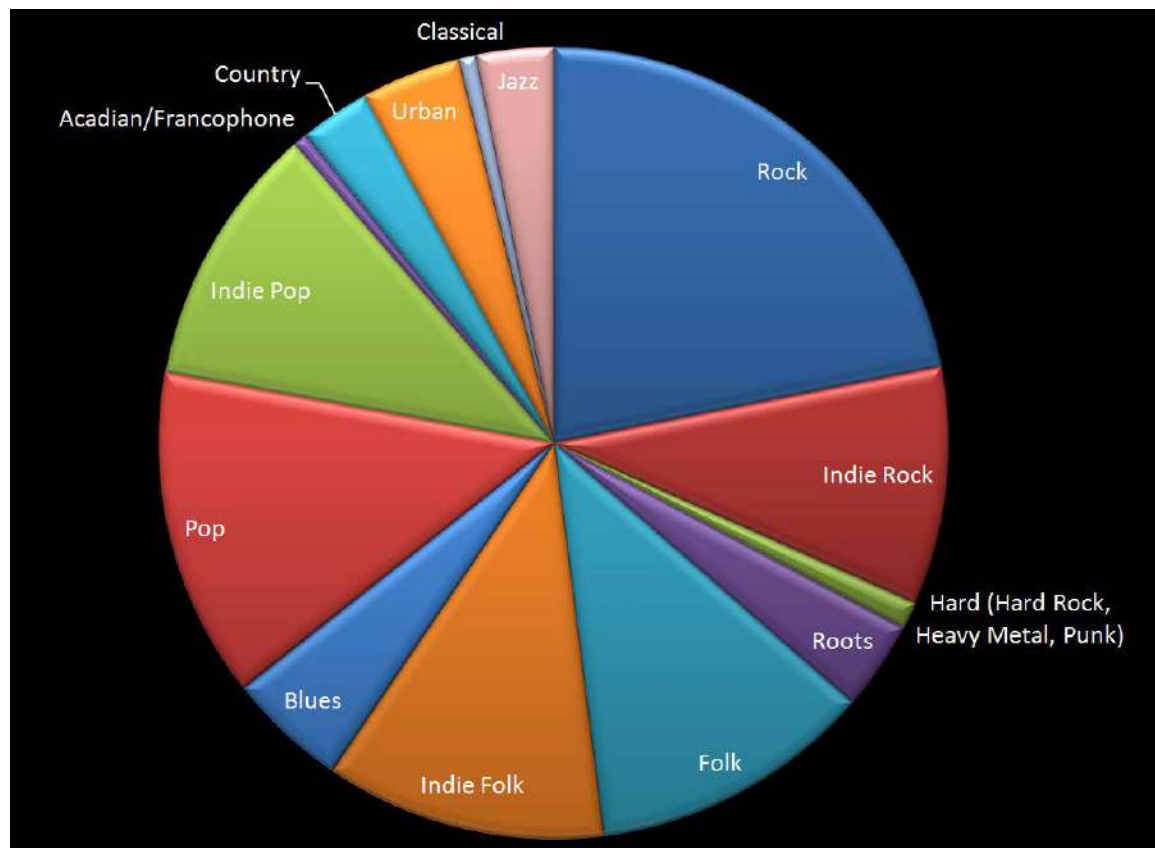


Chart 6 – Funding by genre 2014-15



These genres are derived by asking each applicant for the 'primary' genre of each application. However an artist often identifies with more than one genre in their profile.

The most funded applications continue to be in Folk, Rock and Pop – arguably the biggest markets in music. There has been a small increase in funding to urban/hip-hop artists in the past year, as well as country artists.

Table 8 - By Artist/Group, Total EDP Funding for 2014-15

Jenn Grant	\$26,304
Christina Martin	\$20,304
In-Flight Safety	\$20,275
Gabrielle Papillon	\$18,476.38
Gloryhound	\$13,072.50
Rich Aucoin	\$11,322
Mo Kenney	\$10,500
David Myles	\$9364.25
Gypsophilia	\$7956.62
Aqua Alta	\$7500
SoHo Ghetto	\$7200
The Town Heroes	\$6787.50
Jimmy Rankin	\$6750
Kim Wempe	\$6750
The Extremities	\$6630.90
Glory Glory	\$5461.66
Ria Mae	\$5000
The Stanfields	\$5000
Gianna Lauren	\$4658.06
Matt Andersen	\$4450
John Campbelljohn	\$4412.76
Kestrels	\$4000
Molly Thomason (T Thomason)	\$3700
Jerry Granelli	\$3600
Carleton Stone	\$3500
Napalm Raid	\$3200
Vogue Dots	\$3067.61
Ian Sherwood	\$3000
Charlie A'Court	\$3000
J-Bru	\$3000
Crosss	\$2900
Cassie and Maggie MacDonald	\$2700
Cyndi Cain	\$2700
AA Wallace	\$2500
Matthew Hornell	\$2500
Ghettosocks	\$2500
Urban Surf Kings	\$2034.63
Joel Plaskett	\$2000
Scientists of Sound	\$2000
Ben Caplan	\$2000
Ronald Bourgeois	\$1800
Bit Funk	\$1750
Steven MacDougall	\$1742.25
Dave Gunning	\$1687.50
Port Cities	\$1500
Ian Janes	\$1500
Magnolia	\$500
Morgan MacDonald	\$500
Jon Mullane	\$500
TOTAL	\$274,108.62

Industry Professionals

Burnt Tree Entertainment Inc.	\$7529
Sheri Jones	\$6200
Sonic Entertainment Group	\$6000
SpinCount	\$3167.13
Janesta Boudreau	\$2395.25
Forward Music Group	\$1500
Janesta Boudreau	\$780.00
Krista Keough	\$500
Total	\$27,291.38

Table 9 - List of Program Jurors for 2014-2015

Alex Meade
 Andrea Dawson Thomas
 Christine Buiteman
 Don Brownrigg
 Gianna Lauren
 Gordon Lapp
 Heather Gibson
 Jamie Robinson
 Jason Levangie
 Jason Mingo
 Josh Hogan
 Krista Keough
 Kyle Cunjak
 Lulu Healy
 Mickey Quase
 Mike Greatorex
 Myke Bulley
 Ria Mae
 Val Denn

3.0 Return on Investment Reporting 2012-2015

The Export Development Program was put online from its paper-based submission system in June of 2012. Since then, far more data has been collected and tabulated into statistics, including revenue breakdowns and projections. This results in more accurate reporting and allows us to show trends in the industry, but also trends with the program.

Chart 7 – EDP Total Amounts 2012-15 by Exporting Status



This data is derived from 234 final reports since June 2012 submitted within 60 days after a project is completed (and subsequent one and two year updates from some applicants).

Note that Emerging Applicants are only eligible to apply for the Showcase Initiative. That means there is rarely revenue from those projects, as they are one-time performances in front of a room of buyers in order to ‘pitch’ them for tours and festivals.

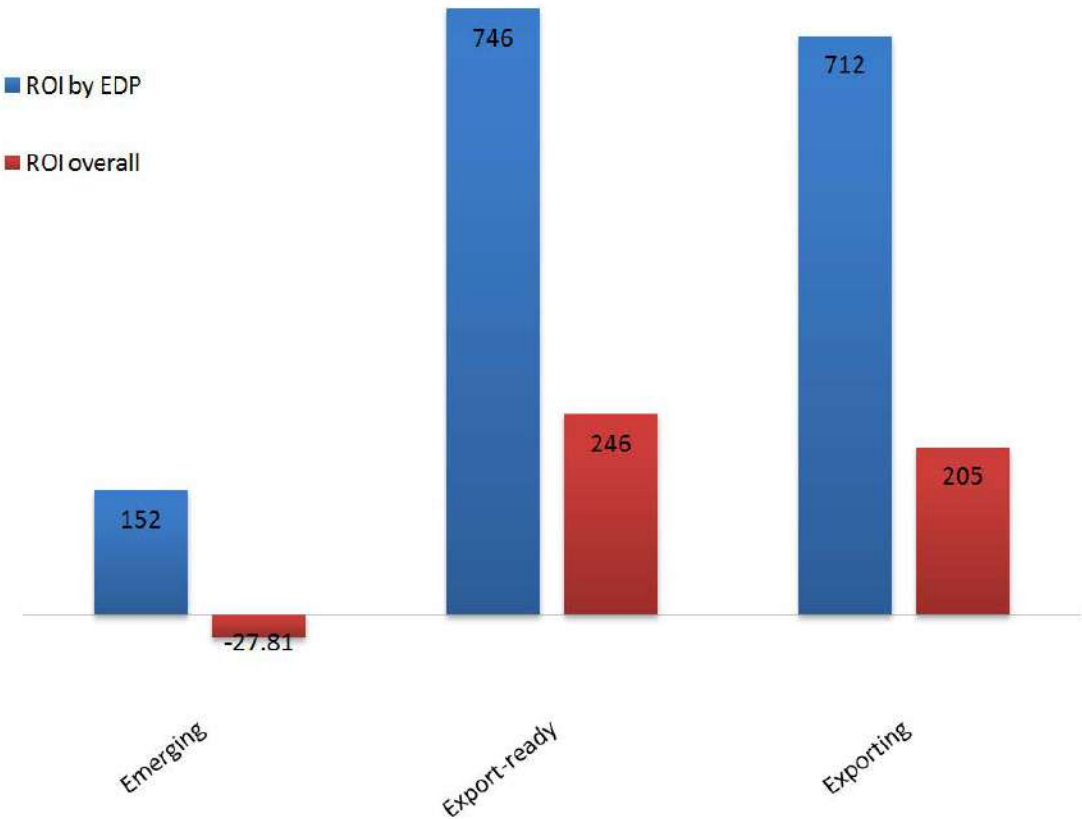
Below, you can see the percentage return on investment by exporting status. Overall investment is worked out by:

$$\frac{[\text{Revenue (Actual plus Expected)} - \text{Overall Investment (Private, EDP and other public investment)}]}{\text{Overall investment}}$$

EDP investment is worked out by:

$$\frac{[\text{Revenue (Actual plus Expected)} - \text{EDP investment}]}{\text{EDP investment}}$$

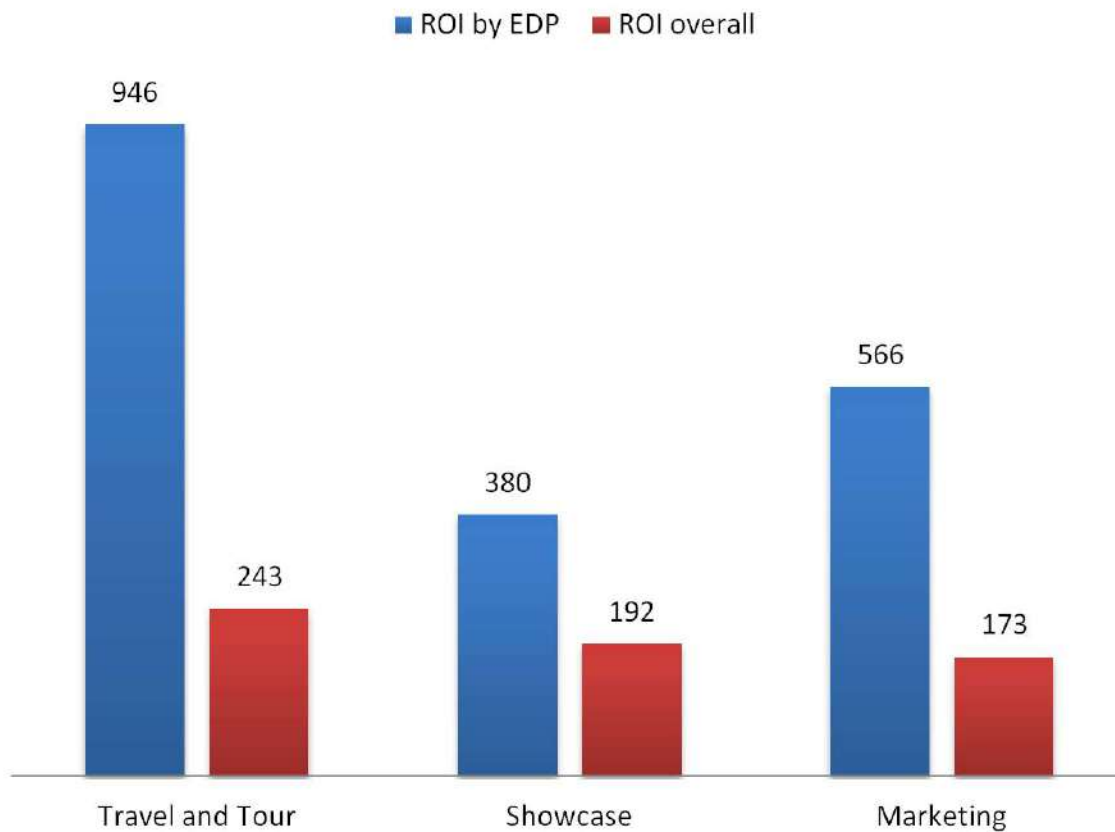
Chart 8 – Average ROI % by Exporting Status 2012-15



Export-ready applicants, overall, show the greatest return on investment. A note that Exporting projects tend to be more expensive.

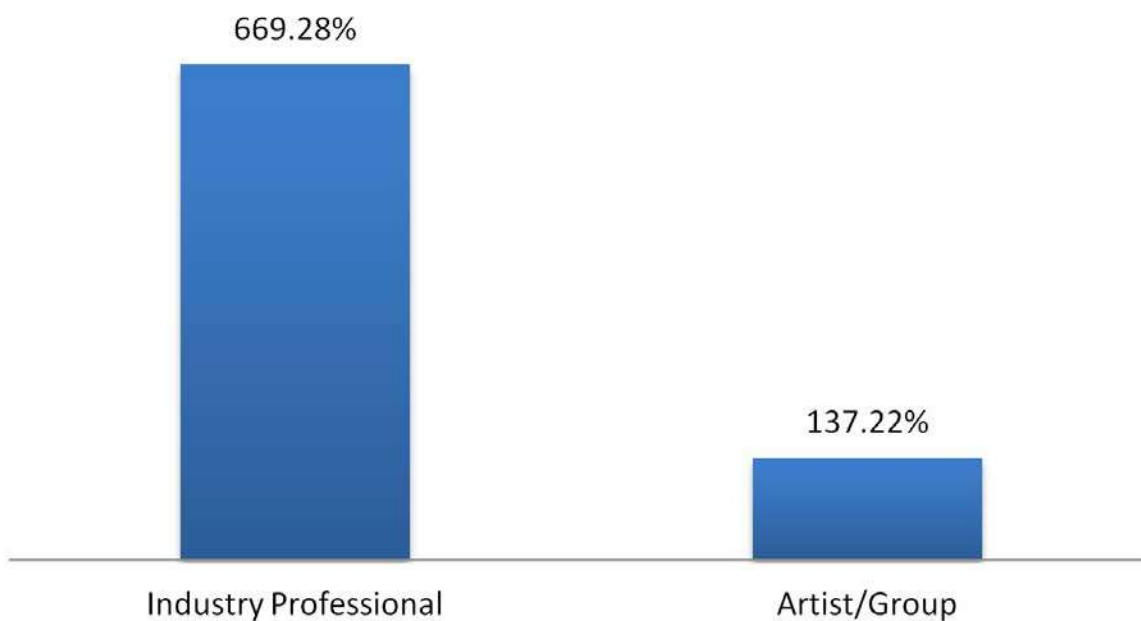
The return on investment is highest for Travel and Tour, but the average expense total for travel and tour is also the highest. However, it's shown that live music still remains a major source of revenue for artists, allowing for not only direct revenue for performance fees and merchandise sales on the road, but earning enough appeal for larger bookings for future tours.

Chart 9 – Average ROI % by Initiative 2012-15



One of the most interesting statistics is the immense return on investment supporting Industry Professionals (Managers, Booking Agents, Publishers, etc. – anyone who directly represents Nova Scotian artists). The following chart represents the total investment into all completed projects for the last three years. Total investment means private investment by the artist, other investment such as FACTOR and the support by the EDP.

Chart 10 – Average ROI % by Applicant type 2012-15



3.1 Case Studies – Janesta Boudreau, Industry Professional

Janesta Boudreau is owner and operator of Rocking Horse Road, a music licensing company. She represents an impressive roster of East Coast artists in a variety of genres. She's had great success worldwide in placing local music in film, television, games and web. Over the past two years, she's been approved for four travel applications, where she's received a total of \$2880 in government investment per project and projected revenues of \$173,000 in total. That gives her a whopping 5907% for return on just NS government investment and 2647% return on the overall investment. She is a prime example of how industry professionals can take a tiny amount of government investment and get an immense amount of profitable work in return.

In her own words:

“After a decade as a music professional in Nova Scotia, and now in my third year as a business owner after founding Rocking Horse Road Productions, one thing I’ve learned is that RELATIONSHIPS ARE EVERYTHING.”

Rocking Horse Road is a sync agency, feeding East Coast music to music supervisors, directors and producers for placements in TV, films and ads throughout North America, Europe and Brazil. It’s imperative that I attend sync events to build on current relationships and make and meet new contacts face-to-face.

Through my travels to Toronto, Los Angeles and London, I have increased my clients’ placement opportunities via meetings with some of the biggest names in the world of music placement. The EDP program helps cover some costs that would otherwise be a barrier to entry for these activities, by contributing to delegate fees, accommodations and travel. Though my company is only in its 3rd operating year, I’ve already been able to do some wonderful things for my artists.

The EDP’s return on investment can be thousands of percent when my East Coast artists’ music is placed in a movie, TV show or advertisement - while giving the artist’s work exposure to a global audience.”

4.0 Accounting

Administration budget, 2014-2015

For accounting purposes, the EDP records the March, June, September & December 2014 deadlines.

\$300,000 is assigned to clients during the fiscal period

\$75,000 accounts for salaries and overhead

\$21,771.54 is deferred revenue, which consists of open files that have not closed by March 31, 2015 and still require a final payment. Below shows the projects still open as of March 31, 2015. Please note that at this time, only one project was overdue on its final report (by 3 weeks).

Aged Payables Music Industry Association of Nova Scotia March 2015						
	Current	February	January	December	Older	Total
Payables						
Aaron Wallace	\$0.00	\$0.00	\$0.00	\$625.00	\$0.00	\$625.00
Cassie MacDonald	\$0.00	\$0.00	\$0.00	\$0.00	\$675.00	\$675.00
Chas Music	\$0.00	\$0.00	\$0.00	\$750.00	\$0.00	\$750.00
Come Undone Records Inc.	\$0.00	\$0.00	\$0.00	\$1,500.00	\$0.00	\$1,500.00
Craig Mercer	\$0.00	\$0.00	\$0.00	\$0.00	\$500.00	\$500.00
Forward Music Group	\$0.00	\$0.00	\$0.00	\$0.00	\$375.00	\$375.00
Gabrielle Strasfeld	\$0.00	\$0.00	\$0.00	\$1,081.25	\$0.00	\$1,081.25
Graham Ferguson	\$0.00	\$0.00	\$0.00	\$800.00	\$0.00	\$800.00
GroundSwell Music	\$0.00	\$0.00	\$0.00	\$1,696.87	\$0.00	\$1,696.87
Jenn Grant	\$0.00	\$0.00	\$0.00	\$1,608.50	\$1,860.00	\$3,468.50
John M Campbell	\$0.00	\$0.00	\$0.00	\$1,103.19	\$0.00	\$1,103.19
Michael Diabo	\$0.00	\$0.00	\$0.00	\$508.66	\$0.00	\$508.66
Music Marketing International Inc	\$0.00	\$0.00	\$0.00	\$0.00	\$1,118.55	\$1,118.55
Northern Electron Music	\$0.00	\$0.00	\$0.00	\$1,243.75	\$0.00	\$1,243.75
Oakfield Music	\$0.00	\$0.00	\$0.00	\$1,768.12	\$0.00	\$1,768.12
Rich Aucoin Music Inc.	\$0.00	\$0.00	\$0.00	\$1,583.00	\$0.00	\$1,583.00
Rocking Horse Road Productions	\$0.00	\$0.00	\$0.00	\$1,495.25	\$0.00	\$1,495.25
Spincount Music & Promotion	\$0.00	\$0.00	\$0.00	\$275.00	\$0.00	\$275.00
Stephen Paul	\$0.00	\$0.00	\$0.00	\$0.00	\$437.50	\$437.50
Vogue Dots Music Productions	\$0.00	\$0.00	\$0.00	\$766.90	\$0.00	\$766.90
Total Payables	\$0.00	\$0.00	\$0.00	\$16,805.49	\$4,966.05	\$21,771.54

5.0 Conclusion

The idea of the creative economy is becoming part of the public conscious and an important part of that picture was always to provide accurate statistics and numbers to back it up. Now, with programs like the Export Development Program and other initiatives within the industry, direct results can be tracked back to government investment. And the story being told is similar time and time again – the music industry is producing great return on investment, in addition to representing our province professionally, all over the world.

With the new structure of housing both the Emerging Music Business Program and Export Development Program under one roof and one program manager at Music Nova Scotia, there is great hope that development of artists and industry professionals will be even more efficient and effective.

May 13, 2015

To Whom It May Concern:

On behalf of Sonic Records, one of Atlantic Canada's foremost independent record labels, I want to put in writing how vital Music Nova Scotia's Export Development Program is to our business.

While I am certain the program has benefited hundreds of applicants of all types from Nova Scotia, I can only speak to the artists signed to Sonic Records or managed by Sonic Entertainment Group.

When we are developing new talent from this province this funding is essential to getting the talent in front of industry and fans in other provinces and countries. Most recently we accessed funding so Adam Baldwin could tour in Ontario last year and showcase at CMW in Toronto. To get Adam and his band there without this funding would've been next to impossible and this was the only funding programme we could access for this type of travel.

The EDP program was also vital to the introduction of Rich Aucoin to the rest of Canada and the world in 2011.

Even for our more established artists, such as Matt Mays, this programme allows us to enhance marketing outside of the region. It was an EDP Marketing Support grant that allowed us to shoot a promotional video clip for Matt's single 'Indio'. The video was nominated for a MMVA and was integral to the success of his album Coyote, which won the 2013 JUNO for Rock Album of the Year.

Funding from the EDP programme also made a 2013 tour of the US with The Gaslight Anthem possible – a tour that put Matt and his band in front of the largest and most responsive audiences they have performed for in America since he began touring the US in 2006.

Almost every province in Canada offers some sort of financial support to artists and businesses in their province. In Ontario, another \$15 million was just committed to the music industry annually via the Ontario Music Fund. For the music industry in Nova Scotia to remain competitive it is vital programs such as the Export Development Program continue to exist at the current level of funding.

Best regards



Mike Greatorex
GM, Sonic Records Ltd.

www.sonicrecords.ca
1674 Hollis Street
Halifax, NS, Canada
B3J 1V7



May 15, 2015

Laura Simpson
Program Officer
Music Nova Scotia
2169 Gottingen St.
Halifax, NS
B3K 3B4

Dear Laura,

Further to our discussion last week, I am very happy to offer some general feedback on Music Nova Scotia Export Development funding and the return on investment that we have been seeing come out of these funded projects. I'll break this down by management clients.

Carleton Stone's funded projects have been primarily split between album-related marketing and showcasing/songwriting opportunities. Marketing activities around his new recording, *Draws Blood*, partially funded by Music Nova Scotia, were successful in raising Carleton's music and profile in a substantial way in Canada. His first single climbed to # 1 on the CBC Radio 2 national top 20 chart. Carleton won NS Music Awards for Recording of the Year and Pop Recording of the year. He also won his first East Coast Music Award for Solo Recording of the Year. Carleton's profile as a professional songwriter was also heightened substantially over the past year. Our goal to deepen his network of co-writers in Los Angeles, Nashville and Toronto was met and surpassed. One of his showcasing/writing trips to Toronto (funded by MNS), landed him a co-write on Bobby Bazini's album which went on to become the top-selling Canadian recording in 2014. Royalties from the song, *Bubblegum*, have been flowing in.

The Stanfields' funded projects have, likewise, proven to be very beneficial to the development of the band's domestic and export markets, particularly in Europe. The band has toured Europe four times in the past two years in support of their last two recordings – *Death & Taxes* and *For King and Country*. Both recordings won Music NS awards and ECMAs. Through MNS-sponsored activities, we secured a partnership for The Stanfields with FKP Scorpio (one Germany's leading agencies and concert promoters) and signed label and publishing deals with Rookie Records/Bosworth Music for continental Europe. Due to the groundwork accomplished both in Canada and Europe with the support of Music Nova Scotia, The Stanfields are extremely well poised for a break-through recording and subsequent touring in 2015-16. We are projecting revenues over \$1,000,000 in the coming years for The Stanfields from these domestic as well as export markets.

Sincerely,

Ian McKinnon
President, Groundswell Music



BRINGIN' IT HOME



1.0 THE BRINGIN' IT HOME PROGRAM OVERVIEW

1.1 History of Bringin' it Home

Bringin' it Home was initially conceived as a pre-packaged travelling tour that saw Music Nova Scotia (MNS) partner with various community presenter organizations to present music around the province. This version of the program ran for five years and in its final year presented 18 performances for a cost of \$100,000.00.

Debating in 2008, the new Bringin' it Home Community Presenters Assistance Program (BIH) was re-vamped to better fit the needs of Nova Scotia communities. After five seasons of the new format, it is clear that Bringin' it Home program allows dozens of presenters to develop their skills and dozens of local artists to be hired in their home province.

1.2 Today's Bringin' it Home Program

The new Bringin' it Home puts the program in the hands of the community presenter with support from Music Nova Scotia. This program creates opportunities to present Nova Scotia artists with MNS assistance and sees community presenters “own” their shows.

Under the program, participating community presenters are eligible for pre-approved investment against a financial loss on a presentation, should a loss be incurred. Shows requesting shortfall insurance under BIH are branded and promoted as a “Bringin' it Home” presentation carrying the logos of Music Nova Scotia and Bringin' It Home.

1.3 Program Objectives

- To stimulate the development of community music presenters and Nova Scotia musicians both emerging and established;
- To foster and nurture strong artist-presenter relationships in the spirit of artistic vision;
- To increase touring activity and revenue for Nova Scotia musicians during fall, winter, and spring seasons;
- To increase the frequency of attendance by existing audiences, to attract new audiences, and to increase the range of people who attend performances by Nova Scotia musical acts;
- To create a network of Nova Scotia community presenters who participate in block booking opportunities and the promotion of a subscription series of Nova Scotia musical presentations;
- To provide Music Nova Scotia members with a data base of contact information for Community Presenters and venues to assist members in booking their own engagements;
- To provide community presenters with access to information on Music Nova Scotia members

1.4 Evaluation Process

Qualified Bringin' it Home Community Presenters will be eligible to receive shortfall insurance to a maximum of \$1500.00 per performance taking place between October 1 – June 30. All requests are subject to available funding and will be pro-rated should they exceed available funding.

Eligibility

An eligible applicant is a non-profit organization committed to providing musical experiences for their community. Some undertake just one or two performances a year, others present dozens, but most will stage anywhere from three to eight performances a season. With a few exceptions, the season runs from fall to spring. Some community presenters may have paid employees on staff, but most rely on community volunteers.

Bringin' it Home Community Presenters must:

- Commit to presenting at least one eligible performance under the program;
- Be willing to participate in artist block booking opportunities with other Bringin' it Home Community Presenters;
- Present emerging and established Nova Scotia artists;
- Set a minimum ticket price of \$15.00 for regular and \$7.00 for all-ages and advance
- Present as BIH branded shows;
- Provide an artist fee guarantee;
- Eligible presentations must take place between Oct 1 and June 30.

Ineligible Presentations

- Performances taking place at house concerts, bars/night clubs, and restaurants;
- Performances presented by individual promoters or agents;
- Performances of non-Nova Scotian artists, or groups that are more than 50% non-Nova Scotian;
- Music Festivals and industry conferences

Application Assessment

Applications are assessed on:

- Willingness to participate in block booking opportunities;
- A balance of emerging and established Community Presenters;
- Technical capacity to present performances with in-house audio and lighting equipment

Not all Bringin' it Home branded presentations result in a shortfall during the program. The more shows presented under the program that are a financial success allow the opportunity for Music Nova Scotia to include additional Community Presenters and performances in the program. Music Nova Scotia will create a standby list and notify those Community Presenters accordingly so all are encouraged to apply.

It is required that those Community Presenters who wish to be recognized under the program contact the Music Nova Scotia Program Manager before their application is submitted.

Shortfall requests are made available to assist Bringin' it Home Community Presenters who hire Nova Scotia based artists only. Insurance is limited, so Bringin' it Home Community Presenters receiving shortfall insurance will be those who:

- Present export ready and emerging artists;
- Present diverse musical offerings while maintaining a core audience base through balanced programs;
- Encourage and participate in block bookings with fellow Bringin' it Home Community Presenters;
- Present performances between October 1 and June 30;
- Fulfill program requirements for reporting and paperwork in a timely manner as outlined in program guidelines

1.5 Summary of 2013-14 Season

- 83 artists and groups performed
- 55 distinct presentations
- \$86972.33 in government investment stimulated \$101,378 in artist performance fees, \$6657 in staff wages, \$10928 in technician fees and \$8735 in local advertising and marketing.

1.6 Nova Scotia Music Week 2014 – Domestic Buyers' Experience

NSMW 2014 Summary:

Nova Scotia Music Week 2014 once again hosted the Domestic Buyers Summit. It enticed 23 local presenters (10 from the Bringin' It Home Program) to not only come to NSMW to see the music, but to discuss the issues and opportunities surrounding the presentation of music in small rural communities. The summit was designed to facilitate best practices in community presenting through panels, presentations, round tables, break out groups, key notes and block booking sessions.

LOCAL PRESENTERS MEET-AND-GREET

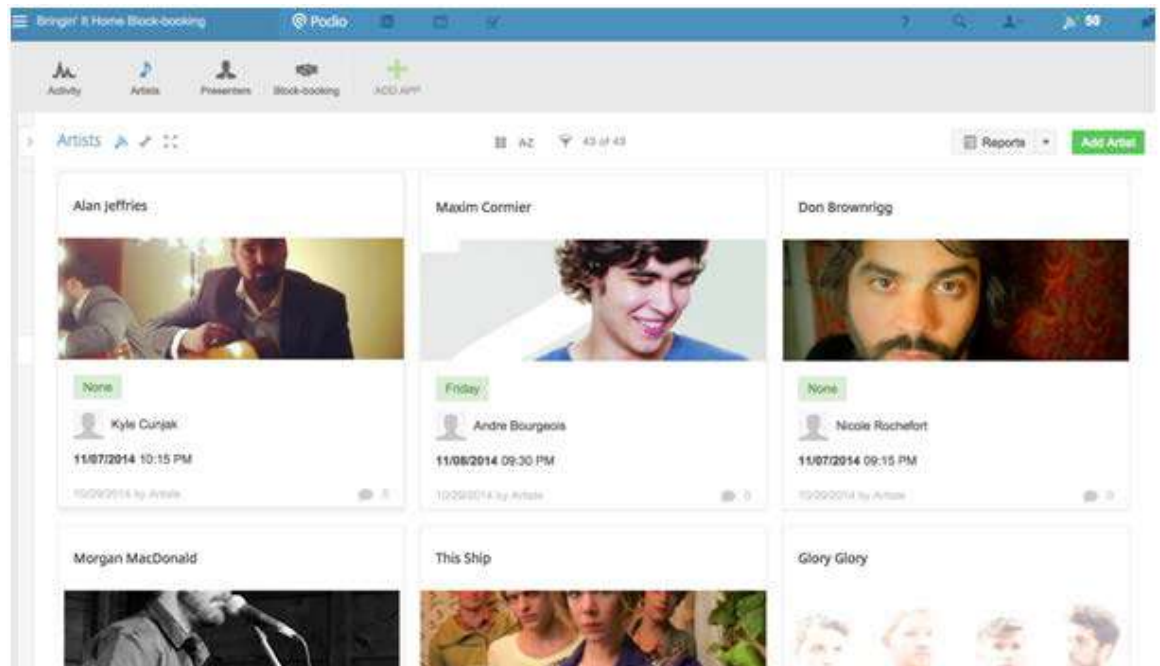
The artist meet-and-greet was a social hour open to participating community presenters and all artists attending NSMW. Artists who were seeking local and regional touring opportunities were encouraged to attend and meet participating community presenters from across Nova Scotia and Atlantic Canada. This event was extremely popular and could have been in a venue twice the size.

BLOCK-BOOKING SESSION

For the first time, NSMW offered an entry-level block booking session to encourage those who already take part in the practice to inform other presenters of its benefits.

In addition, information (type of performance, price range, availability) was gathered from all showcasing artists who were willing to be part of the block-booking session to supply to the presenters. Profiles remain online (see screen grab below) and accessible to all local presenters who were present, in order to facilitate informed block-booking decisions throughout the year.

Block booking provides many advantages to the community presenter and artists alike. Block booking is when three or more community presenters work together with artists and/or their agents to coordinate dates and times to maximize routing of a tour. In return for routing convenience and multiple contracts the artist and/or agent provides a discounted rate.



PEER TO PEER SESSIONS

Next Level Presenting: Visiting guest delegates from the USA representing non-profit community arts centres lead round table discussions on how to expand your approach to programming with an approach that will engage you audiences.

Discussion Leaders:

Derek Lombardi, Program Director – One Longfellow Square (Portland, Maine)

Peter McLaughlin – Music Programmer – SPACE Gallery (Portland, Maine)

PITCH SESSIONS

Participating community presenters attended artist “pitch sessions” to encourage the discovery and booking of established and up-and-coming Nova Scotian artists. This year, pitch sessions were geared towards artists looking to attract local presenters and artists looking to attract international buyers, splitting the groups by day.

Artists who presented at the 5 Minute Pitch for 2014:

Cassie & Maggie MacDonald

Anne Janelle

Gabrielle Papillon

Christine Campbell

Cyndi Cain

Ben Caplan

Bruce Morel - Charlie A'Court

Jessie Brown & The Black Divine

The Worry Birds

Chris Martin

Makayla Lynn

Kevin Davison

Meganova Music

Maxim Cormier

Kim Harris

Còig

Dave Sampson

Molly Thomason

Ian Janes

Morgan MacDonald

Joe Murphy

Mardeen

Trevor Murphy/Josh Pothier

Quake Matthews

Magnolia

BIH buyers in attendance for the NSMW 2014 conference:

Name	Organization
Chelsey Spinney	Acadia Students Union
Suzanne Gray	Acadia Students Union
Kate Gracey-Stewart	Atlantic Presenters Association
Miles MacDonald	Chedabucto Place Association
Erick Bickerdike	Chester Playhouse
Peter Mowat	Deep Roots Music Cooperative
Susan Wedlock	Evergreen Theatre
Carlton Munroe	Glasgow Square Theatre
Laura (Lulu) Healy	Halifax Jazz Festival
Errin Williams-Spidle	Harmony Bazaar Festival
Leif Helmer	Little River Folk
Angela Churchill	Lunenburg Folk Harbour Society
Lori Holman/Al Rosen	Marigold Cultural Centre
Summer Hudson	Marigold Cultural Centre
Lisa Gleave	Mermaid Imperial Performing Arts Centre
Haley Myatt	MSVUSU
Kenney Fitzpatrick	MSVUSU - Mount Saint Vincent University Students' Union
Todd Hoffman	MSVUSU - Mount Saint Vincent University Students' Union
Tyler Bechard	MSVUSU - Mount Saint Vincent University Students' Union
Scott Drummond	Petite Riviere Fire Dept.
Jennifer Campbell	Small Halls Inc.
Bess Teague	UNB Student Union
Jen Brown	UNB-SRC
Lisa Gleave	Mermaid Imperial Performing Arts Centre
Melanie Grant	Marigold Cultural Centre
Scott Drummond	Petite Riviere Vol. Fire Dept.

The Bringin' It Home Buyers Program at Nova Scotia Music Week 2014 created significant business opportunities for showcasing artists. The festival allows local presenters to see up to 93 artists in four days, but also allows them to meet at social gatherings and interact with them on a more personal level. Most local buyers said they have or would soon be booking 2-5 artists from Nova Scotia. So far, these results have been seen in Bringin' It Home bookings:

Port Cities were booked four times
The Stanfields were booked four times
Don Brownrigg was booked twice
Gabrielle Papillon was booked once
Ben Caplan was booked once
Anne Davison was booked once
Ian Sherwood was booked once

It is expected even more bookings will happen for the artists in the 2015-16 year, as many presenters are booking for the next year's season during Nova Scotia Music Week during our first-ever block-booking session.

2.0 2013-14 PROGRAM RESULTS

2.1 Qualified Community Presenters for 2013-2014

- Astor Theatre
- Chedabucto Place Association
- Chester Playhouse
- Evergreen Theatre
- Glasgow Square Theatre
- Harmony Bazaar
- L'Arche Cape Breton
- Little River Folk
- Lunenburg Folk Harbour Society
- Marigold Theatre
- Mermaid Imperial Performing Arts Centre
- Musique Royale
- Musquodoboit Valley Bicentennial Theatre
- Osprey Performing Arts Centre
- Parrsboro Band Association
- Petite Riviere Fire Department
- Ship's Company Theatre
- St. Cecilia Concert Series
- The Soiree Society
- Th'YARC Playhouse & Arts Centre
- The Town of Port Hawkesbury (Port Hawkesbury Civic Centre)

Table 1 – Presenters by Region

Region	13/14 Presenters		12/13 Presenters		11/12 Presenters		10/11 Presenters	
	qualified	active	qualified	active	qualified	active	qualified	active
Halifax/Dartmouth	1	1	2	2	0	0	2	1
South Shore/Yarmouth	7	6	7	7	6	6	11	11
Cape Breton	3	3	5	2	5	4	5	5
Northumberland Shore	2	2	2	2	1	1	2	1
Eastern Shore	3	3	4	3	4	4	4	2
Annapolis Valley	2	2	4	2	5	5	3	3
Fundy Shore	3	3	2	1	2	1	3	2
Total	21	20	26	19	23	21	30	25

Table 1 (above) shows the geographic disbursement of qualified and active BIH presenters throughout the province.

Table 2 – Funding by Presenter

Community Presenter	# of Shows	Total Revenue	Total Expenses	Shortfall Payment
Astor Theatre Society	0	0	0	0
Chedabucto Place Performance Centre	3	\$3965.00	\$8156.42	\$3212.55
Chester Playhouse	3	\$3296	\$8661.94	\$4014.75
Marigold (Cobequid Arts Council)	3	\$1916.54	\$7068.50	\$4500.00
Evergreen Theatre	2	\$679.74	\$3820.50	\$2290.50
Glasgow Square Theatre	3	\$3446.74	\$7292.16	\$2897.66
Harmony Bazaar Festival of Women & Song	3	\$1720.00	\$5922.94	\$3629.95
L'Arche Cape Breton	2	\$1225.00	\$3275.65	\$1885.52
Little River Folk	2	\$725	\$3242.22	\$2517.22
Lunenburg Folk Harbour Festival	3	\$3329.57	\$7496.07	\$3945.51
Mermaid Theatre of Nova Scotia	2	\$4956	\$7480.50	\$1927.45
Musique Royale	3	\$10,960.00	\$17,562.04	\$3435.75
Musquodoboit Valley BiCentennial Theatre	3	\$3297.78	\$5249.75	\$1490.33
Osprey Arts Centre	3	\$4239	\$7656.15	\$2680.81
Parrsboro Band Association	2	\$1140.00	\$1924.05	\$598.62
Petite Riviere Volunteer Fire Department	4	\$8882.86	\$8032.94	\$809.25
Port Hawkesbury Civic Centre	3	\$8898.55	\$10,979.35	\$1798.15
Ship's Company Theatre	3	\$2669.45	\$5474.34	\$2589.70
St. Cecilia Concert Society	3	\$6415.65	\$9562.94	\$2401.18
The Soiree Society	2	\$7606	\$10,203.95	\$2019.14
Th'YARC Playhouse & Arts Centre	3	\$6838.00	\$8220.83	\$2290.50
Total	72	\$88,980.88	\$147,283.24	\$50,934.54

Table 2 (above) shows the funding distributed to presenters as well as the total revenue and expenses for their BIH presentations. There were 3 presentations this season for which no shortfall payment was required. Their expenses and revenues for all performances were included in these calculations, in order to show complete totals for all shows under the BIH banner.

The graph below shows the relationship between revenue earned and shortfall requests through the first three seasons of the BIH program.

This chart shows the amount of cash going back into the community and to the artists, as a result of government investment in the program. The results show that for every dollar put into the program, a \$1.47 is spent.

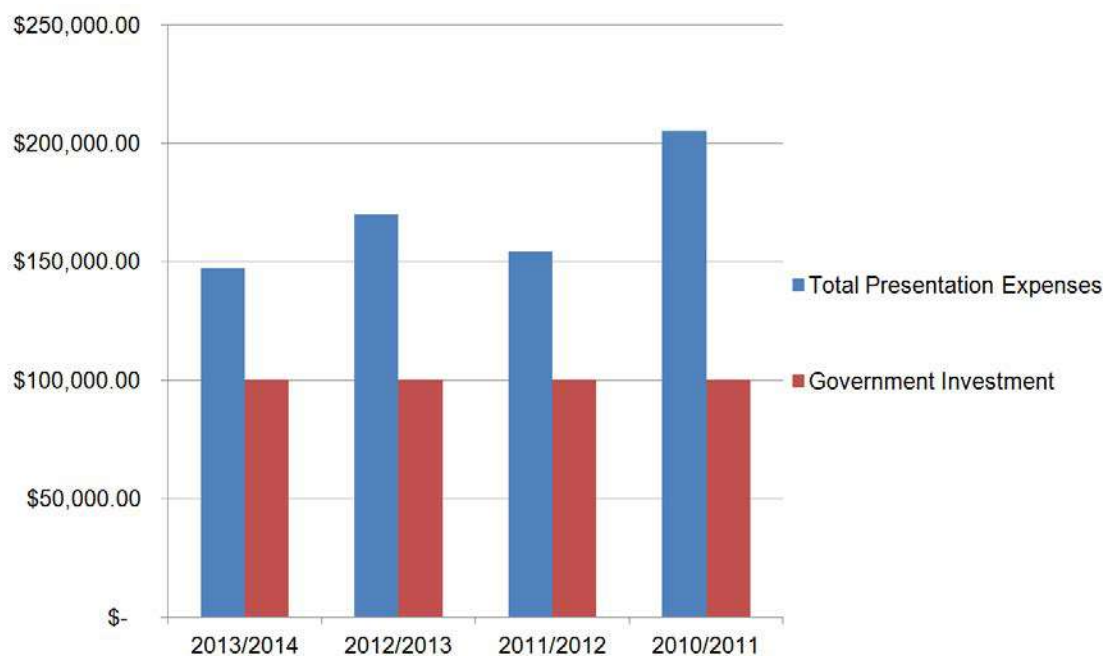


Table 3 – Presentations by Genre

Genre	2013/14 Season		2012/13 Season		2011/12 Season	
	# of pre-sentations	% of presenta-tions	# of pre-sentations	% of presenta-tions	# of pre-sentations	% of pre-sentations
Folk/Roots	24	44%	22	30%	45	54.0%
Classical	6	10%	8	11%	3	3.5%
Jazz	1	2%	7	10%	2	2.5%
Rock/Pop	9	16%	13	18%	11	13.0%
Blues/Country	13	24%	18	25%	17	20.0%
Urban	0	0%	2	3%	3	3.5%
Other	2	4%	2	3%	3	3.5%
Total	55	100%	72	100%	84	100%

Table 3 (above) shows a breakdown of performances by genre over the last three seasons of the program. We are pleased to see continued representation across the genre spectrum. The fact that a majority of all BIH presentations fall into the Folk/Roots genre is not surprising as many of the presenters participating in the program represent soft-seat theatres and rural communities for whom these genres are most appropriate.

Table 4 – Artists and Performance Fees

Artist	Total Revenue
Alert the Medic	\$1,000.00
Anna Ludlow	\$400.00
Asif Illyas	\$500.00
Blue Engine String Quartet	\$4,400.00
Breagh MacKinnon	\$350.00
Brian Doherty	\$2,500.00
Carmel Mikol	\$600.00
Cassie & Maggie MacDonald	\$2,350.00
Charlie A'Court	\$2,000.00
Christine Campbell	\$500.00
Colin Grant	\$750.00
Darren McMullen	\$500.00
Dave Gunning	\$1,750.00
Decota McNamara	\$400.00
Eileen Joyce	\$1,500.00
Erica Kulnys	\$300.00
Erin Costelo	\$1,000.00
Evans & Doherty	\$925.00
Fabulous Hats	\$500.00
Full Circle Blues Band (Annette Drapeau)	\$750.00
Garrett Mason	\$2,900.00
Greg Simm	\$1,000.00
Guysborough Young Fiddlers	\$500.00
Hal Bruce	\$1,000.00
Halifax Camerata Singers with Blue Engine String Quartet	\$2,500.00
Hupman Brothers	\$1,200.00
Ian Janes	\$1,500.00
Ian Sherwood	\$2,500.00
In-Flight Safety	\$2,500.00
Irish Mythen	\$700.00
Jason MacDonald	\$2,250.00
Jenny MacDonald	\$250.00
John Campbelljohn	\$766.00
Katey Day	\$600.00
Keith Mullins	\$350.00
Kev Corbett	\$350.00
Kim Wempe	\$3,250.00
Know Issue	\$400.00
Krasnogorsk	\$1,000.00
Lennie Gallant	\$2,000.00
Mark Adam	\$650.00
Matt Andersen	\$6,000.00
Mike Murley	\$2,000.00
Naming The Twins	\$1,000.00
Natalie Lynn Band	\$200.00

Nick Halley - King's Chorus and Capella Regalis	\$10,000.00
Norma MacDonald	\$400.00
Rachel Davis	\$500.00
Ria Mae	\$1,450.00
Ryan Cook	\$2,266.00
Scott and Ryan Hupman	\$1,500.00
Shirley Jackson	\$1,500.00
Simon Docking	\$650.00
Squid Precision Drummers	\$1,000.00
Stan Carew	\$666.00
Steve Keith	\$250.00
The Fourth Well	\$3,000.00
The Hupman Brothers	\$2,500.00
The Mellotones	\$2,860.00
The Modern Grass	\$1,000.00
The Stanfields	\$9,000.00
Theresa Malenfant	\$600.00
Thom Swift	\$1,150.00
Tristan Legg Band	\$500.00
Xara Choral Theatre	\$500.00

\$50,934.54 in Bringin' It Home shortfall payments generated **\$86,981** in revenues for local presenters and put **\$147,283** back into the local economy and into performance fees for local artists.

There were three presentations this season for which no shortfall payment was required. Although this number is lower than previous years, more than half of the presentations required below the \$1500 maximum payout. This shows better budget planning and better prediction of audience interest in shows. Nevertheless, it is the program's continued endeavor to encourage presenters to find more cost-effective ways to present shows and find bigger profits. Part of the education happens during Nova Scotia Music Week.

We are pleased to see continued representation across the genre spectrum, with an increase in Blues/Country, Classical and the always popular Folk/Roots genre (which includes Celtic music). The fact that a majority of all BIH presentations fall into the Folk/Roots genre is not surprising as many of the presenters participating in the program represent soft-seat theatres and rural communities for whom these genres are most appropriate.

2.2 BIH presentations in the 13/14 season:

September 6, 2013 - Doris Mason and Scott Macmillan, Chedabucto Place Theatre
September 6, 2013 - Three Sheet, Lockeport Crescent Beach Centre, Lockeport
September 14, 2013 - Lana Grant, Petite Riviere Fire Hall, Petite Riviere
September 14, 2013 - Dave Gunning, Dylan Guthro, The Red Barn, Meadow Green
September 20, 2013 - Evans and Doherty, Evergreen Theatre, Margaretsville
September 20, 2013 - Acres and Acres, Astor Theatre, Liverpool
September 21, 2013 - Lana Grant, Chester Playhouse, Chester
September 21, 2013 - Matt Minglewood, The Fourth Well, Bear Head Conference Centre, Port Hawkesbury
September 21, 2013 - Laura Smith and Christine Campbell, Pearl Theatre, Lunenburg
September 28, 2013 - Shirley Jackson and Her Good Rockin' Daddys, Petite Riviere Fire Hall, Petite Riviere
September 29, 2013 - An Afternoon at the Opera, presented by the St. Cecilia Concert Society, Lillian Piercey Concert Hall, Halifax
October 11, 2013 - Lennie Gallant, Chedabucto Place Performance Centre, Guysborough
October 18, 2013 - Mike Murley Septet, Chester Playhouse, Chester
October 19, 2013 - Garret Mason Trio, Ship's Company Theatre, Parrsboro
October 25, 2013 - Celtic Ceilidh with Jason MacDonald and Colin Grant and more, Broad Cove Hall, presented by little river folk
October 25, 2013 - The Hupman Brothers, The Red Barn, Meadow Green
October 26, 2013 - In-Flight Safety, Natalie Lynn Osprey Arts Centre
October 26, 2013 - Jason MacDonald, Marigold Cultural Centre, Truro
November 10, 2013 - Makrokosmos, presented by the St. Cecilia Concert Society, Lillian Piercey Concert Hall, Halifax
November 16, 2013 - The Hupman Brothers, Osprey Arts Centre
November 16, 2013 - Honkytonk Blues with Ryan Cook, John Campbelljohn and Stan Carew, Mermaid Imperial Performing Arts Centre, Windsor
November 29, 2013 - Ian Sherwood and Friends Christmas, Chester Playhouse, Chester
November 29, 2013 - Thom Swift and Jenny MacDonald, Broad Cove Hall
November 30, 2013 - Irish Mythen and Christine Campbell, Lockeport Crescent Beach Centre, Lockeport
December 5, 2013 - The Stanfields, Ship's Company Theatre, Parrsboro
December 6, 2013 - The Stanfields, Glasgow Square Theatre
December 12, 2013 - The Stanfields, L'Arche Cape Breton Chapel, Whycocomagh
December 13, 2013 - The Stanfields, Chedabucto Place Performance Centre, Guysborough
December 14, 2013 - The Modern Grass & Norma MacDonald, The Pearl Theatre, Lunenburg
December 28, 2013 - The Fourth Well, Bear Head Studio, PHCC, Port Hawkesbury
January 18, 2014 - Ian Sherwood and Erin Costelo, Marigold Cultural Centre, Truro
January 18, 2014 - Celtic Circle (Cassie and Maggie MacDonald, Decota McNamara and Anna Ludlow), The Pearl Theatre, Lunenburg
January 19, 2014 - Blue Engine String Quartet: Tones of Sepia and Blue, Lillian Piercey Concert Hall, Halifax
February 2, 2014 - Celtic Goes Classic, Lillian Piercey Concert Hall, Halifax
February 8, 2014 - Shirley Jackson, Marigold Cultural Centre, Truro
February 8, 2014 - Love Songs with Keith Mullins, Carmel Mikol, Kev Corbett and Breagh MacKinnon, The Pearl Theatre, Lunenburg
February 14, 2014 - Charlie A'Court - Lockeport Recreation Centre, Lockeport
February 28, 2014 - Song Circle with Ria Mae, Kim Wempe and Carmel Mikol, Glasgow Square Theatre, New Glasgow
March 1, 2014 - Evans & Doherty, Petite Riviere Fire Hall, Petite Riviere
March 1, 2014 - Songwriter's Circle with Ria Mae, Kim Wempe and Carmel Mikol, Mermaid Imperial Performing Arts Centre, Windsor
March 2, 2014 - Halifax Camerata Singers and Blue Engine String Quartet, St. John's Anglican Church, Lunenburg
March 8, 2014 - Evans & Doherty, Shannon Studio, Port Hawkesbury Civic Centre, Port Hawkesbury
March 15, 2014 - Alert the Medic - Evergreen Theatre, Margaretsville
March 21, 2014 - Earth Mass - King's Chorus and Capella Regalis, St. John's Anglican Church, Lunenburg
March 23, 2014 - Evans & Doherty, Chedabucto Place Performance Centre, Guysborough
March 23, 2014 - Earth Mass - First Baptist Church, Halifax
March 28, 2014 - Tristan Legg Band - Musquodoboit Valley Bicentennial Theatre, Musquodoboit
March 29, 2014 - Fleur Mainville and Cassie & Maggie MacDonald, Celtic Circle, New Glasgow
April 9, 2014 - Krasnogorsk - L'Arche Cape Breton Chapel, Iron Mines
April 12, 2014 - Kim Wempe and the Full Circle Blues Band, Glasgow Square, New Glasgow

April 12, 2014 - Blues Circle with Darren Arseneault, Catahoula Brown and Katey Day - The Pearl Theatre, Lunenburg

April 13, 2014 - Guysborough Youth Fiddlers Concert featuring Maggie and Cassie MacDonald, Chedabucto Place Performance Centre, Guysborough

April 19, 2014 - Three Sheet and Ria Mae, Glasgow Square Theatre, New Glasgow

April 26, 2014 - Modern Grass and Allan Jeffries, Celtic Circle, New Glasgow

April 26, 2014 - Ladies In Blue - Chester Playhouse, Chester

April 26, 2014 - Garret Mason Band - Petite Riviere Fire Hall, Petite Riviere

April 26, 2014 - Theresa Malenfant and Katey Day - Musquodoboit Valley Bicentennial Theatre, Musquodoboit

April 27, 2014 - The Art of Song with Jason Davis, Lucy Hayes Davis, Lynette Wahlstrom and Jeff Torbert - Lilian Piercey Concert Hall, Halifax

May 2, 2014 - Kim Wempe - Evergreen Theatre, Margaretsville

May 3, 2014 - Squid Precision Drummers featuring Cassie and Maggie MacDonald - Mermaid Imperial Performing Arts Centre

May 10, 2014 - Ladies In Blue Anniversary Concert, Th'YARC, Yarmouth

May 10, 2014 - Laura Smith and Magnolia - Lockeport Recreation Centre, Lockeport

May 16, 2014 - Asif Illyas - The Hall, Parrsboro

May 17, 2014 - Naming The Twins - Chester Playhouse, Chester

May 24, 2014 - Ryan Cook, Th'YARC, Yarmouth

May 24, 2014 - Dave Gunning, Shannon Studio, Port Hawkesbury Civic Centre, Port Hawkesbury

May 24, 2014 - Fabulous Hats - Petite Riviere Fire Hall, Petite Riviere

May 31, 2014 - Blue Engine String Quartet, Th'YARC, Yarmouth

May 31, 2014 - Ian Janes, Osprey Arts Centre, Shelburne

June 7, 2014 - The Hupman Brothers, Lockeport Recreation Centre, Lockeport

June 8, 2014 - Xara Choral Theatre, Musquodoboit Valley Bicentennial Theatre, Musquodoboit

June 14, 2014 - Hal Bruce, Ship's Company Theatre, Parrsboro

June 14, 2014 - Dave Gunning, The Pearl Theatre, Lunenburg

June 14, 2014 - The Mellotones, Know Issue - Petite Riviere Fire Hall, Petite Riviere

June 21, 2014 - Prairie Sea - The Hall, Parrsboro

June 28, 2014 - Matt Andersen, vandeWiels The Red Barn, Meadow Green

THE OSPREY PRESENTS:

IAN JANES
WITH FOUR
PIECE BAND

Bringin' Home

ROOTS & BLUES ARTIST WITH A RICH,
SEASONED VOICE, DISTINCTIVE GUITAR
PLAYING AND BEAUTIFUL WRITING

- APPEARING WITH A FOUR PIECE BAND -

Saturday, May 31st 8pm

The Osprey

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2. Online at ospreyartscentre.com | 3. By calling 1 888 311 5090

SPONSORED BY:

3.0 2014-15 UPDATE

At the time of this report (June 8, 2015), 52 presentations have been submitted to the Bringin' It Home Program for the 2014-15 season. Some statistics from those presentations include:

\$77,430 in artist fees (an average of \$1297 is paid to the headlining artist)

The average ticket price was \$20 for full price, \$15 for discounted

43 were all-ages performances

3.1 Eligible Presenters 2014-15

Organization	Region
Evergreen Theatre	Annapolis Valley
Mermaid Imperial Performing Arts Centre	Annapolis Valley
L'Arche Cape Breton	Cape Breton
Town of Port Hawkesbury	Cape Breton
Chedabucto Place Association	Eastern Shore
Musquodoboit Valley Bicentennial Theatre	Eastern Shore
Osprey Arts Centre	Eastern Shore
Cobequid Arts Council (Marigold Cultural Centre)	Fundy Shore
Parrsboro Band Association	Fundy Shore
St. Cecilia Concert Series	Halifax Regional Municipality
Glasgow Theatre	Northumberland Shore
Astor Theatre Society	South Shore
Chester Playhouse	South Shore
Harmony Bazaar Festival of Women & Song	South Shore
Little River Folk	South Shore
Lunenburg Folk Harbour Society	South Shore
Petite Riviere Vol. Fire Dept.	South Shore
Royal Canadian Legion, Branch #24, Bridgewater	South Shore
Th'YARC	Yarmouth and Acadian Shores

3.2 2014-15 Bringin' It Home Presentations

October 10, 2014 - Jimmy Rankin - Chedabucto Place, Guysborough
October 10, 2014 - Lennie Gallant - Th'YARC, Yarmouth
October 11, 2014 - Carleton Stone, Dylan Githro, Breagh MacKinnon - Mermaid Imperial Performing Arts Centre
October 18, 2014 - Carleton Stone, Dylan Githro, Breagh MacKinnon - Glasgow Theatre, New Glasgow
October 18, 2014 - The Stanfields - The Pearl Theatre, Lunenburg
October 19, 2014 - Old Man Luedecke - The Hall, Parrsboro
October 24, 2014 - Thom Swift - Osprey Arts Centre, Shelburne
November 1, 2014 - Carleton Stone, Dylan Githro, Breagh MacKinnon - Chester Playhouse, Chester
November 1, 2014 - Ian Sherwood - Lockeport Recreation Department Hall
November 8, 2014 - David Myles - Th'YARC, Yarmouth
November 21, 2014 - The Stanfields - L'Arche Cape Breton Chapel, Whycocomagh, Cape Breton
November 22, 2014 - The Stanfields, Bear Head Studio, Port Hawkesbury Civic Centre, Port Hawkesbury
November 22, 2014 - Swingology - Mermaid Imperial Performing Arts Centre, Windsor
November 28, 2014 - The Stanfields - Astor Theatre, Liverpool
December 12, 2014 - Kim Dunn - Boscawen Inn, Lunenburg
December 13, 2014 - Don Brownrigg and Catherine MacLellan - Evergreen Theatre, Margaretsville
January 11, 2015 - Suzanne Lemieux and the Blue Engine String Quartet - Lillian Piercey Concert Hall, Halifax
January 31, 2015 - J.P. Cormier - The Pearl Theatre, Lunenburg
February 15, 2015 - Little Miss Moffatt - Mermaid Theatre, Windsor
March 7, 2015 - Hillsburn - Musquodoboit Valley Bicentennial Theatre, Musquodoboit
March 8, 2015 - John Campbelljohn and Stan Carew - The Hall, Parrsboro
May 15, 2015 - Matt Minglewood - The Hall, Parrsboro
March 22, 2015 - Quartet LaCorde - Lillian Piercey Concert Hall, Halifax
April 4, 2015 - Anne Janelle - Evergreen Theatre, Margaretsville
April 4, 2015 - Gabrielle Papillon and Layne Greene, Glasgow Theatre, New Glasgow
April 11, 2015 - Erin Costelo, Boscawen Inn, Lunenburg
April 12, 2015 - Susan Crow & Cindy Church - King's Theatre, Annapolis Royal
April 18, 2015 - Susan Crowe & Cindy Church, Naming the Twins - Osprey Arts Centre, Shelburne
April 18, 2015 - Laura Smith - The Hall, Parrsboro
April 18, 2015 - Pogey - Marigold Theatre, Truro
April 19, 2015 - Cindy Thong and Willem Blois - Lillian Piercey Concert Hall, Halifax
April 24, 2015 - Don Brownrigg - Glasgow Theatre, New Glasgow
April 25, 2015 - Shirley Jackson & her good Rockin Daddy's, Chester Playhouse, Chester
April 30, 2015 - Ashley Condon, Decota McNamara, Trevor Stanley - Glasgow Theatre, New Glasgow
May 5, 2015 - Fifth Wind - Lillian Piercey Concert Hall, Halifax
May 5, 2015 - Stan Carew and John Campbelljohn, Osprey Theatre, Shelburne
May 8, 2015 - Shirley Jackson and her Good Rockin Daddys - Lockeport Recreation Centre, Lockeport
May 9, 2015 - Ben Caplan - Evergreen Theatre, Margaretsville
May 15, 2015 - Tristan Legg - Musquodoboit Valley Bicentennial Theatre, Musquodoboit
May 15, 2015 - Matt Minglewood - The Hall, Parrsboro
May 23, 2015 - Katey Day and The Knights, Royal Canadian Legion, Branch #24, Bridgewater
May 30, 2015 - Back Home Again, Songs of John Denver - King's Theatre, Annapolis Royal
June 6, 2015 - Lennie Gallant, The Pearl Theatre, Lunenburg
June 13, 2015 - Salt Water in Your Socks (John Spyder MacDonald) - Musquodoboit Valley Bicentennial Theatre, Musquodoboit
June 17, 2015 - Karen Robinson - Marigold Theatre, Truro
June 20, 2015 - Evans and Doherty - King's Theatre, Annapolis Royal

4.0 PROGRAM RECOMMENDATIONS

4.1 Conclusion

The Bringin' It Home program continues to develop local presenter's knowledge and showcasing of local artists and, in turn, the artists become more familiar with their province's venues. The relationships are growing stronger via events at Nova Scotia Music Week, where local presenters can view dozens of local artists at once and consider who to book for the upcoming season. At Nova Scotia Music Week 2014, we encouraged this activity with a block-booking session. This helped presenters who have never done block-booking before understand the process and begin seeing the value in working together with other presenters. It also helps artists to book more tours, rather than just single shows.

We have also begun to work more closely with the presenters about their budgets and encouraging them to consider reducing spending in certain areas if they are continuously facing large shortfalls. The education side of the Bringin' It Home program has room to grow and this, again, is being addressed during the Domestic Buyers Summit at Nova Scotia Music Week.

Many local presenters believe they could not present as many of these local artists without the support of Bringin' It Home and regularly express gratitude for the program. We believe it's still essential to the development of our domestic venues.

4.2 Recommendations

There have been several requests for the season to be expanded to include the summer months, which could be reasonably accommodated without an increase in funding. Normally shortfall payouts do not exceed the funding amount, especially if there is a three show limit per organization.

As well, as was requested last year, a travel budget for presenters wishing to attend NSMW would be valuable. A small amount of \$500-\$1000 would serve the BIH presenters well.

In addition, the Program Officer was able to attend Contact East this year for just one day and that enabled some great face-to-face time with BIH presenters. There were several discussions about NSMW, updates on venues and general comments on the program itself. It is recommended that the Program Officer attend at least one day of Contact East every year or every second year in order to maintain good contact with active local presenters and hopefully recruit new ones into the program. It is also good development for the Program Officer to attend conference offerings at this event and gain insight on what presenters are learning and what challenges they face.

5.0 ADMINISTRATION 2013-14

5.1 Administration budget

BIH Budget 2013/2014

BIH Shortfall Expenses	\$ 50,934.54	
Music Nova Scotia Administration Fee	\$ 25,000.00	
Revenue Items NSMW Domestic Buyers Summit		
BIH	\$ 10,000.00	MNS may spend \$10K per year on NSMW per agreement with CCH
BIH carry over NSMW 2012	\$ 1,037.79	\$1,037.79 surplus from previous NSMW
Total Revenue NSMW DBS	\$ 11,037.79	
Expense Items NSMW Domestic Buyers Summit		
Bringin' it Home Buyers Accomms	\$ 3,252.21	29 room nights x \$112.14
Bringin' it Home Program Officer PD	\$ 300.00	6 x \$50.00
Domestic Buyers Summit Key-note Speaker Travel	\$ 335.58	Debbie Atkinson
Domestic Buyers Summit Key-note Speaker PD	\$ 150.00	3 x \$150.00 Debbie Atkinson
Technical Production Support	\$ 7,000.00	Sound, lights, A/V, staging, transport, labour required for NSMW DBS
Total Expenses NSMW DBS	\$ 11,037.79	
Total Program Expenses	\$ 86,972.33	
Total BIH Program Revenue	\$ 100,000.00	
Total Program Expenses	\$ 86,972.33	
Surplus/Shortfall	\$ 13,027.67	Amount deferred to 2014/2015 season

REPORT CONTRIBUTORS

Scott Long

Molson Canadian Nova Scotia Music Week Report
International Business Development Report

Laura Simpson

Export Development Program for Music Report
Bringin' It Home Community Presenters Assistance Program Report

Lisa Stitt

Membership Report
Membership Services Report
Financial Report

Serge Samson

Member Training Report

Sean MacGillivray

Technology Report
Report Layout & Design



MUSIC INDUSTRY ASSOCIATION OF NOVA SCOTIA
Financial Statements
Year Ended March 31, 2015
(Unaudited)



Belliveau Veinotte Inc.
CHARTERED ACCOUNTANTS

A Member Firm of The AC Group of Independent Accounting Firms Limited



Belliveau Veinotte Inc.
CHARTERED ACCOUNTANTS

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REVIEW ENGAGEMENT REPORT

To the Members of Music Industry Association of Nova Scotia

We have reviewed the statement of financial position of Music Industry Association of Nova Scotia as at March 31, 2015 and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended. Our review was made in accordance with Canadian generally accepted standards for review engagements and, accordingly, consisted primarily of inquiry, analytical procedures and discussion related to information supplied to us by the association.

A review does not constitute an audit and, consequently, we do not express an audit opinion on these financial statements.

Based on our review, nothing has come to our attention that causes us to believe that these financial statements are not, in all material respects, in accordance with Canadian accounting standards for not-for-profit organizations.

Halifax, Nova Scotia
June 10, 2015

CHARTERED ACCOUNTANTS

Statement of Financial Position

March 31, 2015

(Unaudited)

	2015	2014
ASSETS		
Current		
Cash	\$ 47,072	\$ 54,153
Term deposits	105,323	105,323
Accounts receivable	210,883	220,878
Harmonized sales tax recoverable	9,505	-
Prepaid expenses	33,128	38,982
	405,911	419,336
Property and equipment (Note 3)	67,596	62,462
Advances to DRUM Live Inc. (Note 7)	710,576	710,576
	\$ 1,184,083	\$ 1,192,374
LIABILITIES		
Current		
Accounts payable	\$ 42,014	\$ 24,023
Current portion of long term debt (Note 5)	6,672	6,672
Deferred revenue (Note 4)	221,699	241,345
	270,385	272,040
Long term loans (Notes 5, 7)	710,576	710,576
New facility term loan (Note 5)	85,544	92,216
	1,066,505	1,074,832
NET ASSETS		
Unrestricted net assets	36	-
Restricted net assets (Note 6)	34,485	34,485
Contingency fund (Note 8)	83,057	83,057
	117,578	117,542
	\$ 1,184,083	\$ 1,192,374

CONTINGENCY (Note 9)

ON BEHALF OF THE BOARD

Director_____
Director

See accompanying notes to the financial statements

Statement of Revenues and Expenditures

Year Ended March 31, 2015

(Unaudited)

	2015	2014
REVENUES		
Project revenue (Schedule 1)	\$ 1,028,390	\$ 1,047,038
Film & Creative Industries	60,000	60,000
Foundation to Assist Canadian Talent on Records	30,000	30,000
Management & administration fees	5,000	4,550
Memberships	28,360	29,046
Interest income	1,729	3,387
Sponsorships	67,555	64,717
Rental income	10,800	-
Fundraising	2,155	-
	1,233,989	1,238,738
PROJECT EXPENDITURES (Schedule 1)	1,023,144	1,057,038
	210,845	181,700
EXPENDITURES		
Advertising and promotion	5,019	5,728
Amortization	11,075	2,806
Bad debts	12,850	1,000
Equipment rentals	5,409	5,234
Insurance	3,699	3,579
Interest and bank charges	9,202	6,404
Office	14,580	17,031
Professional fees	5,108	6,917
Occupancy	38,455	11,300
Salaries and wages	254,954	245,714
Travel	10,331	11,903
Utilities	13,056	11,675
Less expenses allocated to projects	(172,929)	(147,639)
	210,809	181,650
EXCESS OF REVENUES OVER EXPENDITURES FOR THE YEAR	\$ 36	\$ 50

See accompanying notes to the financial statements

Statement of Changes in Net Assets

Year Ended March 31, 2015

(Unaudited)

	Unrestricted net assets	Restricted net assets	Contingency fund	2015	2014
NET ASSETS - BEGINNING OF YEAR	\$ -	\$ 34,485	\$ 83,057	\$ 117,542	\$ 117,492
Excess of revenues over expenditures	36	-	-	36	50
NET ASSETS - END OF YEAR	\$ 36	\$ 34,485	\$ 83,057	\$ 117,578	\$ 117,542

See accompanying notes to the financial statements

Statement of Cash Flows

Year Ended March 31, 2015

(Unaudited)

	2015	2014
OPERATING ACTIVITIES		
Excess of revenues over expenditures	\$ 36	\$ 50
Item not affecting cash:		
Amortization of property, plant and equipment	11,075	2,806
	11,111	2,856
Changes in non-cash working capital:		
Accounts receivable	9,995	(125,676)
Accounts payable	17,992	(28,047)
Deferred revenue	(19,646)	47,881
Prepaid expenses	5,854	(13,391)
HST payable (receivable)	(9,505)	-
	4,690	(119,233)
Cash flow from (used by) operating activities	15,801	(116,377)
INVESTING ACTIVITIES		
Purchase of property, plant and equipment	(16,210)	(115,268)
Capital grant received	-	50,000
Term deposits	-	(21,376)
Cash flow used by investing activities	(16,210)	(86,644)
FINANCING ACTIVITIES		
Proceeds from term loan	-	100,000
Repayment of term loan	(6,672)	(1,112)
Cash flow from (used by) financing activities	(6,672)	98,888
DECREASE IN CASH FLOW	(7,081)	(104,133)
Cash - beginning of year	54,153	158,286
CASH - END OF YEAR	\$ 47,072	\$ 54,153

See accompanying notes to the financial statements

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

1. PURPOSE OF THE ASSOCIATION

The Music Industry Association of Nova Scotia (the "Association") is a not-for-profit organization incorporated under the Societies Act of the Province of Nova Scotia and operating under the name "Music Nova Scotia". The main objective of the Association is to democratically and independently determine elements required to develop the full potential of the music industry. It is the intention of the Association to create a healthier music industry by conducting educational activities, initiating programs, lobbying regulatory bodies, advising government and industry, and organizing and presenting Nova Scotia Music Week.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIESBasis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations.

Cash and cash equivalents

Cash includes cash and cash equivalents, consisting of cash on hand and bank balances.

Financial instruments policy

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in income. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and long term debt.

Accounting estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

Revenue recognition

Music Industry Association of Nova Scotia follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Endowment contributions are recognized as direct increases in net assets.

(continues)

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Restricted investment income is recognized as revenue in the year in which the related expenses are incurred. Unrestricted investment income is recognized as revenue when earned.

Income taxes

The Association is a not-for-profit organization and, as such, is not subject to income taxes.

Property and equipment

Property and equipment is stated at cost or deemed cost less accumulated amortization. Property and equipment is amortized over its estimated useful life on a declining balance basis at the following rates and methods:

Computer equipment	30%	declining balance method
Furniture and fixtures	20%	declining balance method
Leasehold improvements	10 years	straight-line method

The association regularly reviews its property and equipment to eliminate obsolete items. Government grants are treated as a reduction of property and equipment cost.

Property and equipment acquired during the year but not placed into use are not amortized until they are placed into use.

Comparative figures

Certain comparative amounts have been reclassified to conform to the current year's presentation.

3. PROPERTY AND EQUIPMENT

	Cost	Accumulated amortization	2015 Net book value	2014 Net book value
Computer equipment	\$ 19,262	\$ 7,659	\$ 11,603	\$ 15,900
Furniture and fixtures	6,827	683	6,144	4,050
Leasehold improvements	55,388	5,539	49,849	42,512
	\$ 81,477	\$ 13,881	\$ 67,596	\$ 62,462



Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

4. DEFERRED REVENUE

Deferred revenue relates to the various projects as follows:

	2015	2014
Export Development Program	\$ 129,965	\$ 110,823
Bringin' It Home	51,845	74,323
Nova Scotia Music Week	20,000	52,449
International Business Development	11,222	-
Artist in Residency	5,000	-
CCMIA Challenge	3,667	-
JCP	-	3,750
	\$ 221,699	\$ 241,345

5. LONG TERM DEBT

	2015	2014
Department of Economic Development and ACOA loans. See Note 7.	\$ 710,576	\$ 710,576
Scotiabank term loan, maturing October 2018, amortized over 15 years. Repayable in monthly principal payments of \$556 plus interest.	92,216	98,888
	802,792	809,464
Amounts payable within one year	(6,672)	(6,672)
	\$ 796,120	\$ 802,792

Principal repayment terms are approximately:

2016	\$ 6,672
2017	6,672
2018	6,672
2019	6,672
2020	6,672
Thereafter	58,856
	\$ 92,216

6. RESTRICTED NET ASSETS

Restricted net assets represent funds received which have been restricted for education programming.

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

7. ADVANCES TO DRUM LIVE INC.

	2015	2014
Department of Economic Development	\$ 192,525	\$ 192,525
ACOA	518,051	518,051
	<u>\$ 710,576</u>	<u>\$ 710,576</u>

The above loans were negotiated to assist with the theatrical production of "DRUM - A Musical Tribute". These funds have been advanced to DRUM Live Inc. who has been contracted to produce the show. The Department of Economic Development loan is to be repaid in an amount equal to 2.5% of future gross profits generated from performances of the production. The ACOA loan is to be repaid in an amount equal to 2% of future gross profits generated from performances of the production. The advances to DRUM Live Inc. are to be collected on the same basis as the repayment of the Department of Economic Development and ACOA loans. There were no payments or collections made during the year.

8. CONTINGENCY FUND

The Contingency Fund (the "Fund") was created in 2010 by the Association. This fund shall be used and applied from time to time for meeting future unforeseen deficits and such other significant unexpected liabilities or contingencies that may arise. The Association segregates amounts accumulated for these purposes. The Board of Directors will determine, on an annual basis, the amount to be contributed to the Fund out of any current operating surplus.

The Fund consists of short term investments.

9. CONTINGENCY

The Association has entered into funding agreements with various government agencies. Funding received under these agreements is subject to repayment if the Association fails to comply with the terms and conditions of the agreements.

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

SCHEDULE 1 - PROJECT REVENUE & EXPENDITURES

	2015	2014
Project revenue		
Nova Scotia Music Week (Schedule 2)	\$ 341,293	\$ 316,535
Bringin' It Home (Schedule 3)	104,054	103,271
Reeperbahn	-	12,584
Casino Nova Scotia	76,355	79,901
Export Development Program	355,860	359,049
The Great Escape	-	20,903
HPX Itl Buyers	-	10,500
KPT 2013	-	14,490
Milwaukee 2013	-	85,158
Fundraising Concert	-	19,226
International Business Development	108,324	-
Artist in Residency	17,500	-
Viola Desmond	15,000	-
Other projects	10,004	25,421
	1,028,390	1,047,038
Project expenses		
Nova Scotia Music Week (Schedule 2)	343,715	316,535
Bringin' It Home (Schedule 3)	104,054	113,271
Reeperbahn	-	12,584
Casino Nova Scotia	76,355	79,901
Export Development Program	355,860	359,049
The Great Escape	-	20,903
HPX Itl Buyers	-	10,500
KPT 2013	-	14,490
Milwaukee 2013	-	85,158
Fundraising Concert	-	19,226
International Business Development	104,103	-
Artist in Residency	17,500	-
Viola Desmond	15,139	-
Other projects	6,418	25,421
	1,023,144	1,057,038
Excess (deficiency) of revenue over expenditures	\$ 5,246	\$ (10,000)

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

SCHEDULE 2 - NOVA SCOTIA MUSIC WEEK REVENUE AND EXPENDITURES

	2015	2014
Revenue		
ACOA	\$ 20,356	\$ 24,695
Province of Nova Scotia - Dept of Communities, Culture & Heritage	40,000	40,000
Foundation to Assist Canadian Talent on Recordings	35,000	39,097
Municipal Funding	40,000	-
SOCAN Foundation	5,000	6,000
Film & Creative Industries Nova Scotia	6,000	25,000
Program revenue	18,227	60,394
Registration and ticket sales	114,897	25,301
Sponsorship	61,813	96,048
	341,293	316,535
Expenditures		
Advertising	21,151	10,862
Bank charges	3,386	352
Consulting	4,348	12,491
Meals & accommodations	60,962	63,251
Miscellaneous	5,742	6,029
Performance	95,289	43,339
Production equipment rental	92,295	109,166
Travel	43,942	62,230
Venue & food	10,419	5,057
Communications	6,181	3,758
	343,715	316,535
Excess (deficiency) of revenue over expenditures	\$ (2,422)	\$ -

Notes to Financial Statements

Year Ended March 31, 2015

(Unaudited)

SCHEDULE 3 - BRINGIN' IT HOME REVENUE AND EXPENDITURES

	2015	2014
Revenue		
Province of NS - Dept of Communities, Culture & Heritage	\$ 104,054	\$ 103,271
Expenditures		
Accommodations, meals & travel	2,363	4,104
Production & performance	68,793	109,167
Recovery of prior years' over expenditures	32,898	-
	104,054	113,271
Excess (deficiency) of revenue over expenditures	\$ -	\$ (10,000)